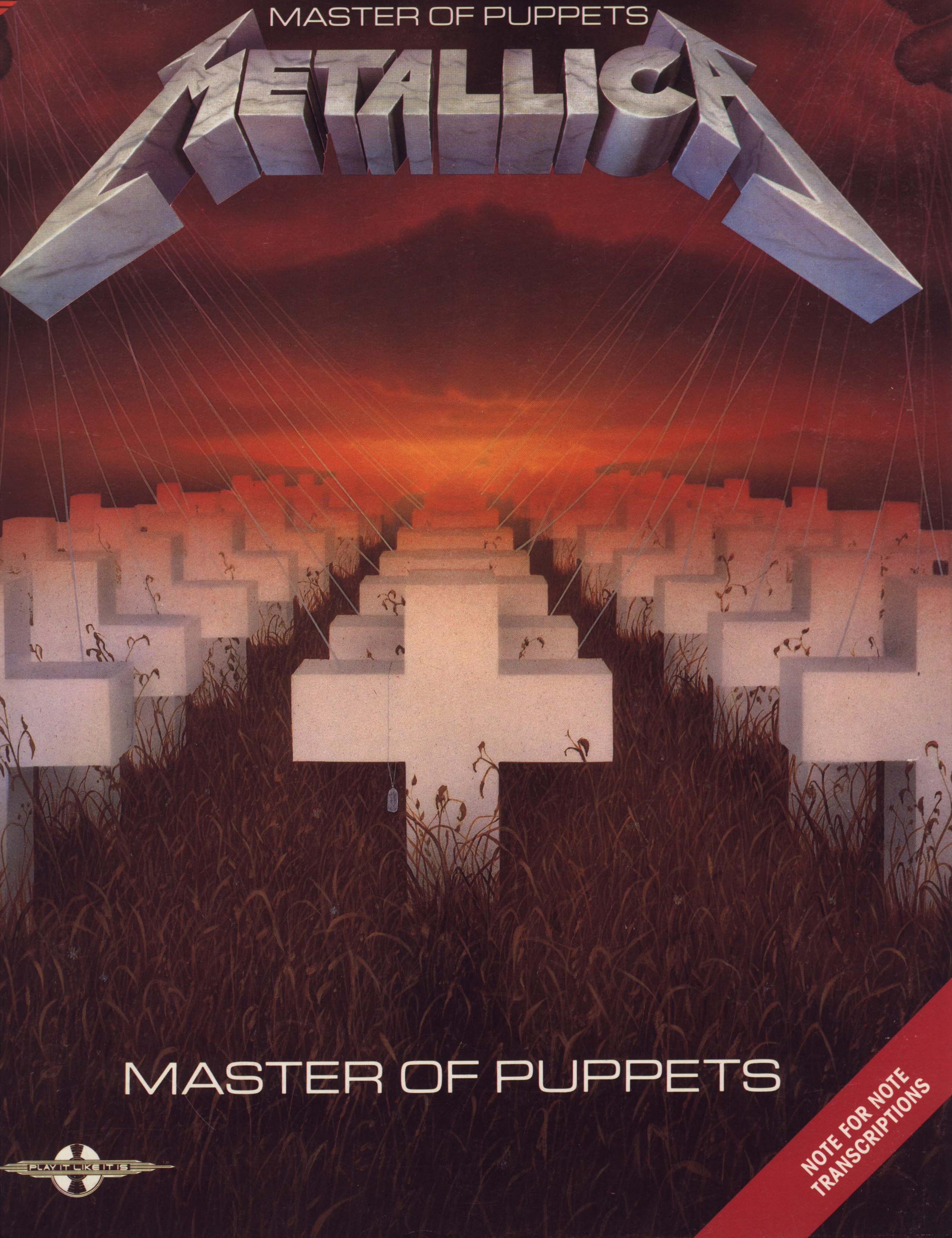
Authorized Edition

guitar
FOR THE PRACTICING MUSICIAN

GUITAR/VOCAL
WITH TABLATURE

MASTER OF PUPPETS

METALLICA



MASTER OF PUPPETS

NOTE FOR NOTE TRANSCRIPTIONS

PLAY IT LIKE IT IS

METALLICA



MASTER OF PUPPETS
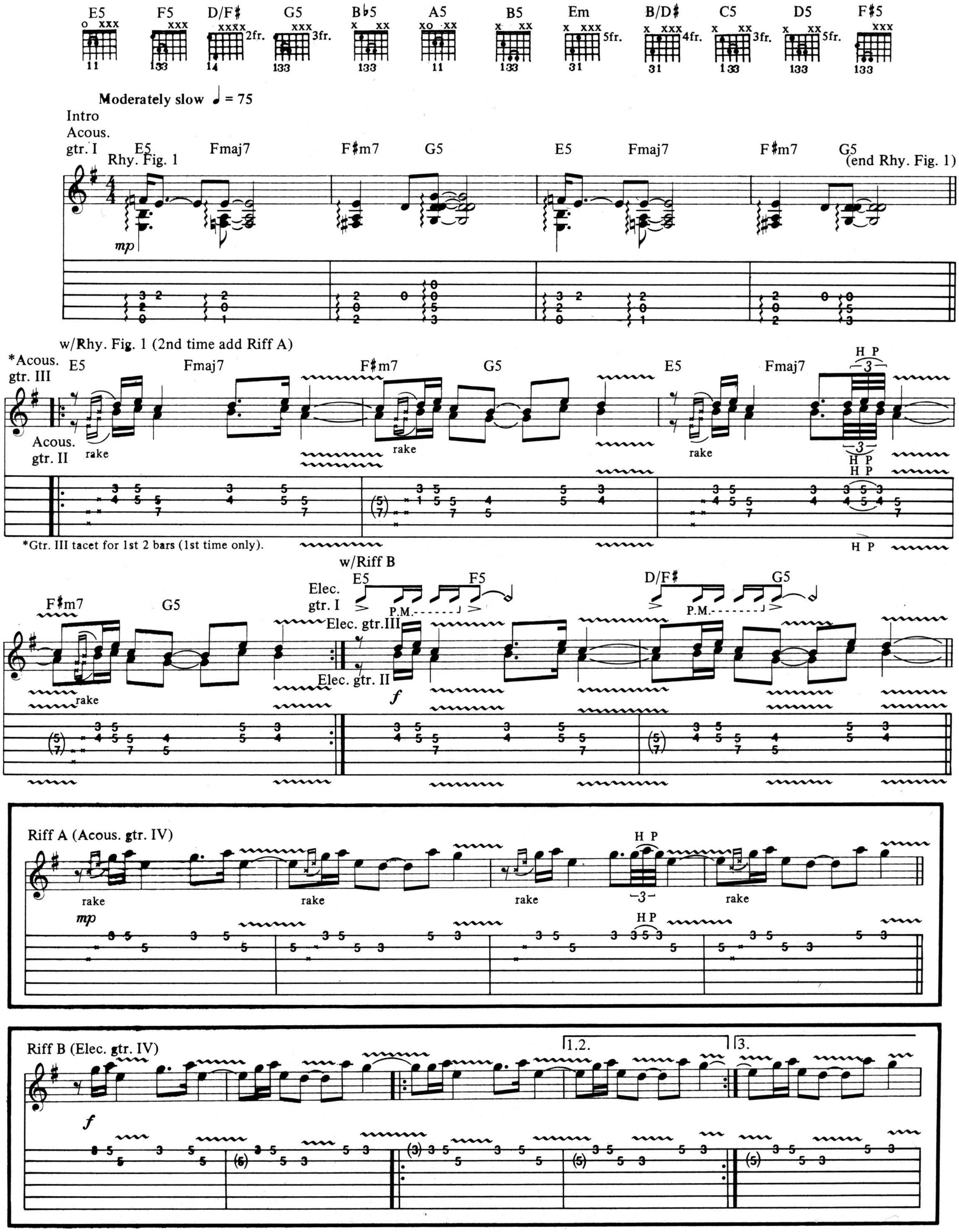
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Edited by Mark Phillips
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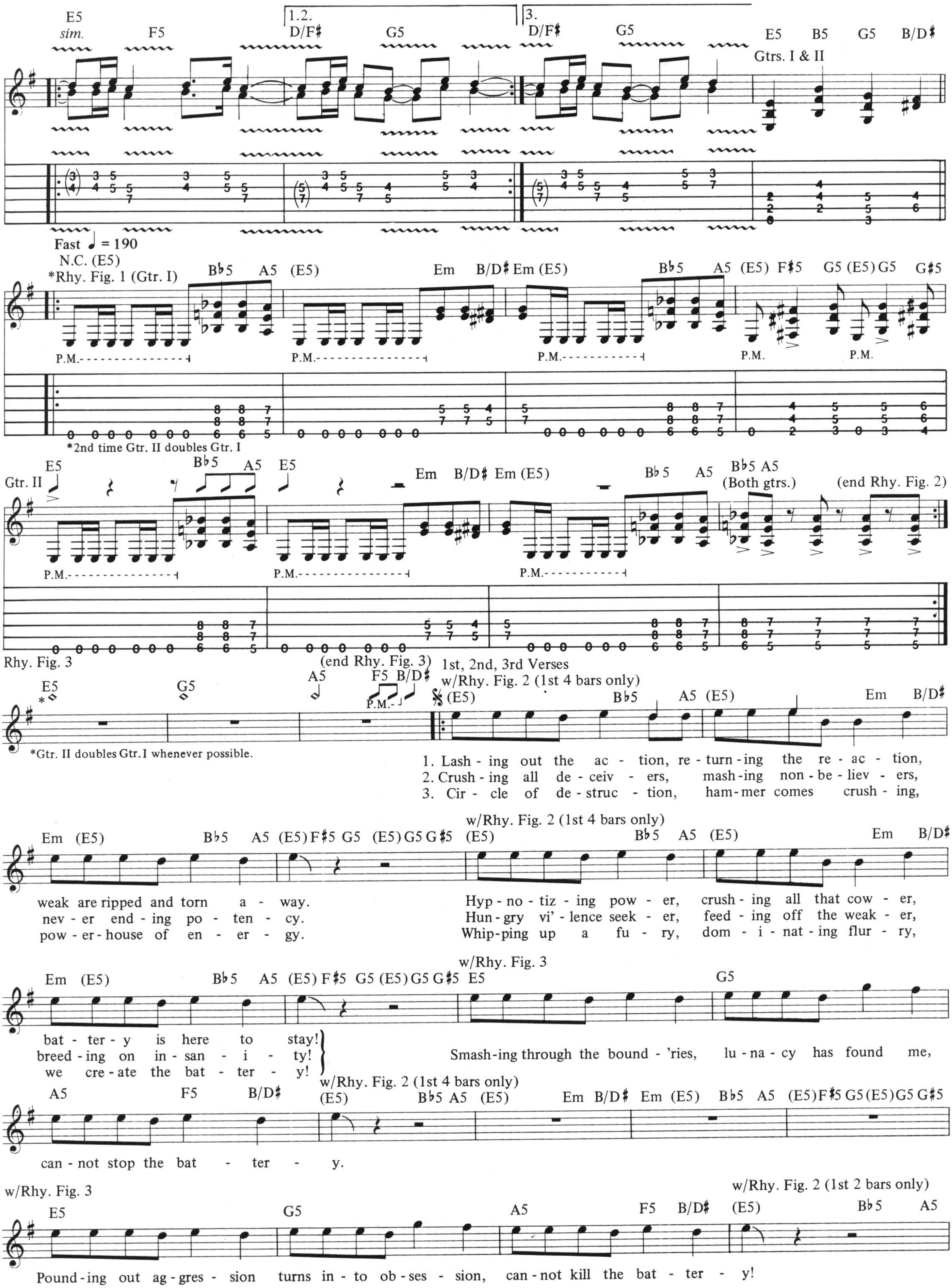
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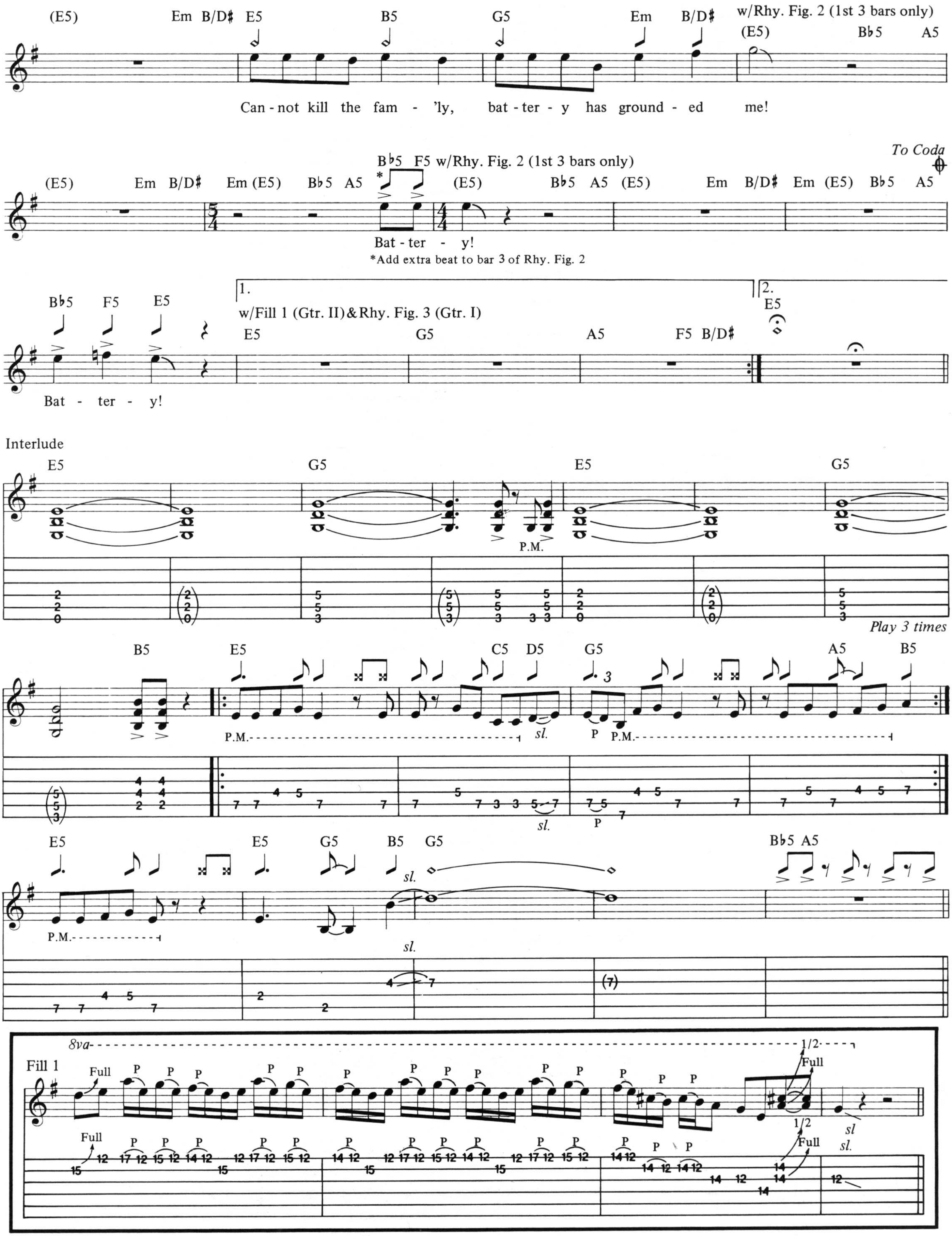
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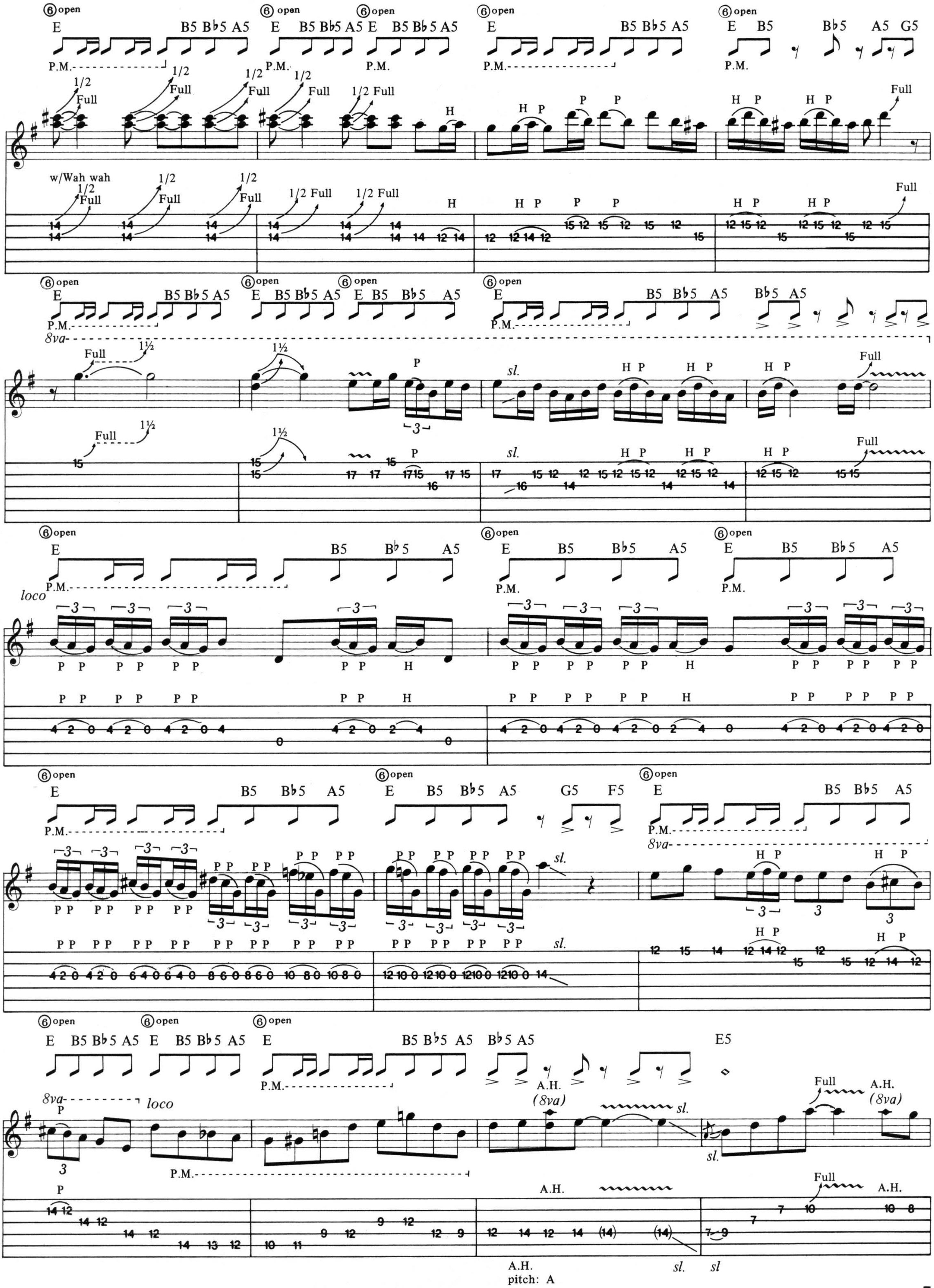
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James Hetfield and Lars Ulrich
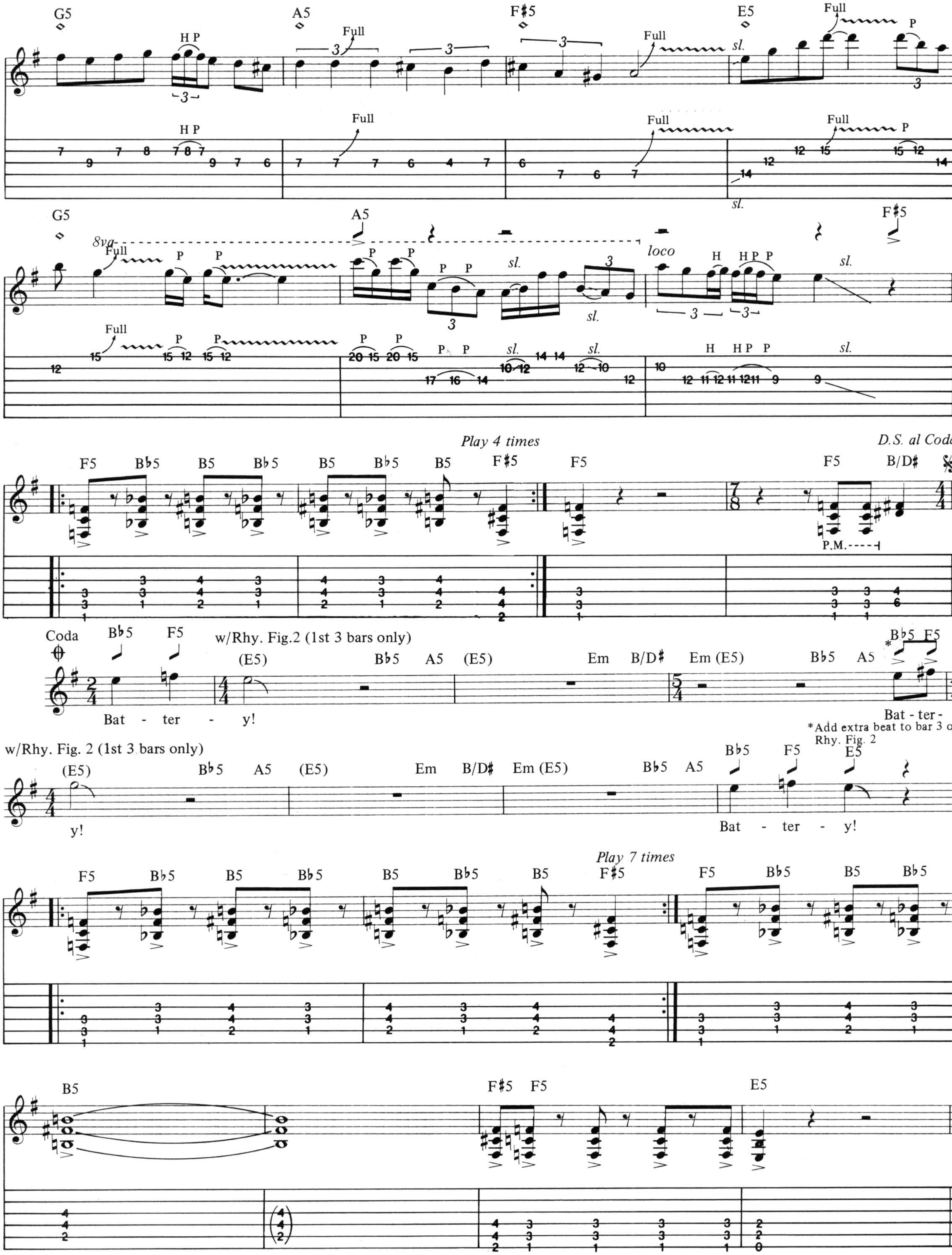



sim.
1.2.
3.
Gtrs. I & II
Fast ♩ = 190
N.C. (E5)
*Rhy. Fig. 1 (Gtr. I)
P.M.
*2nd time Gtr. II doubles Gtr. I
Gtr. II
(Both gtrs.)
(end Rhy. Fig. 2)
Rhy. Fig. 3
(end Rhy. Fig. 3)
*Gtr. II doubles Gtr. I whenever possible.
1st, 2nd, 3rd Verses
w/Rhy. Fig. 2 (1st 4 bars only)
1. Lash - ing out the ac - tion, re - turn - ing the re - ac - tion,
2. Crush - ing all de - ceiv - ers, mash - ing non - be - liev - ers,
3. Cir - cle of de - struc - tion, ham - mer comes crush - ing,
weak are ripped and torn a - way.
nev - er end - ing po - ten - cy.
pow - er - house of en - er - gy.
Hyp - no - tiz - ing pow - er, crush - ing all that cow - er,
Hun - gry vi' - lence seek - er, feed - ing off the weak - er,
Whip - ping up a fu - ry, dom - i - nat - ing flur - ry,
w/Rhy. Fig. 3
bat - ter - y is here to stay!
breed - ing on in - san - i - ty!
we cre - ate the bat - ter - y!
Smash - ing through the bound - 'ries, lu - na - cy has found me,
can - not stop the bat - ter - y.
w/Rhy. Fig. 2 (1st 2 bars only)
Pound - ing out ag - gres - sion turns in - to ob - ses - sion, can - not kill the bat - ter - y!


w/Rhy. Fig. 2 (1st 3 bars only)
Can - not kill the fam - 'ly, bat - ter - y has ground - ed me!
B♭5 F5 w/Rhy. Fig. 2 (1st 3 bars only)
To Coda
Bat - ter - y!
*Add extra beat to bar 3 of Rhy. Fig. 2
w/Fill 1 (Gtr. II) & Rhy. Fig. 3 (Gtr. I)
Bat - ter - y!
Interlude
P.M.
Play 3 times
sl.
Fill 1
8va
Full
1/2

Guitar solo
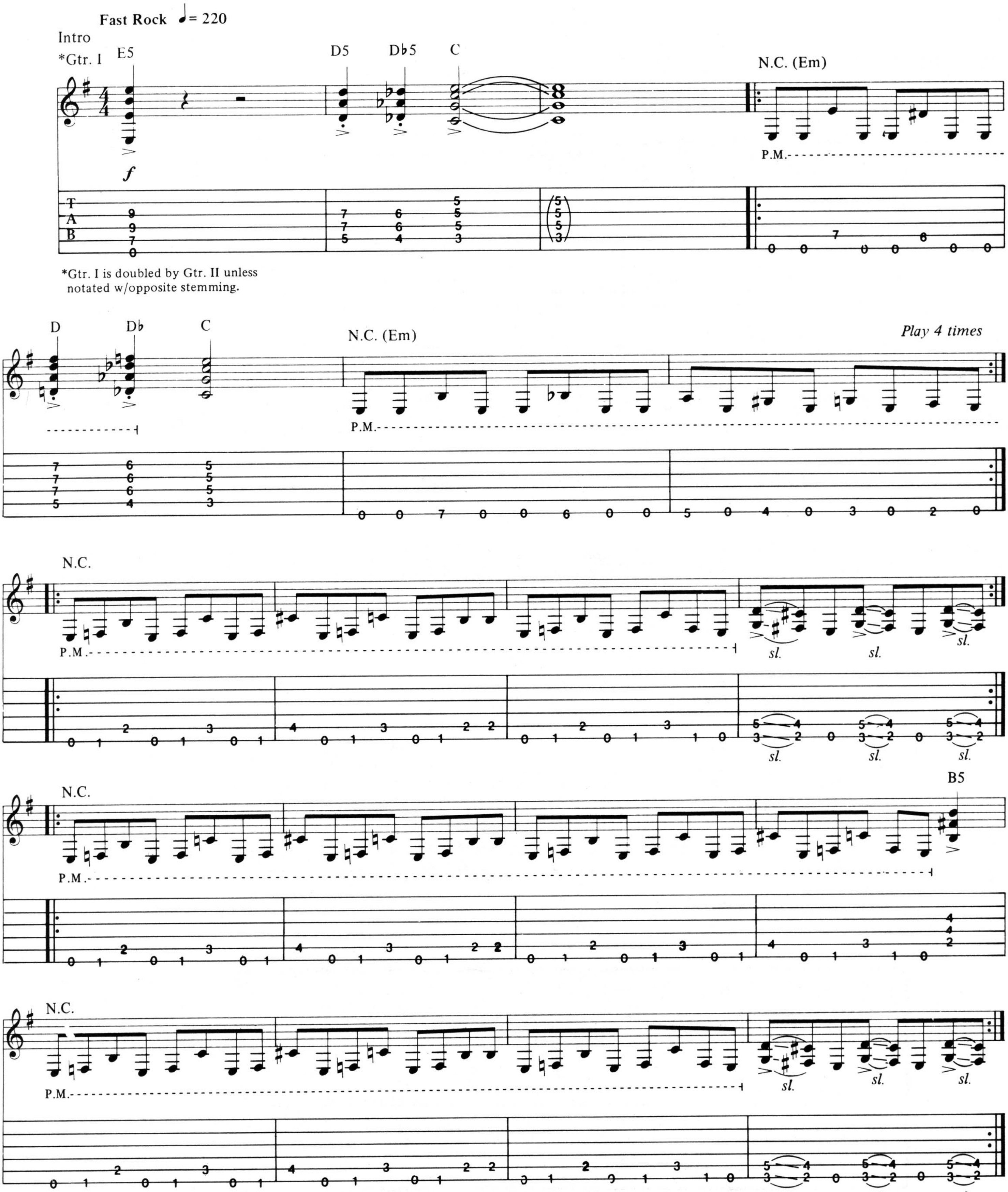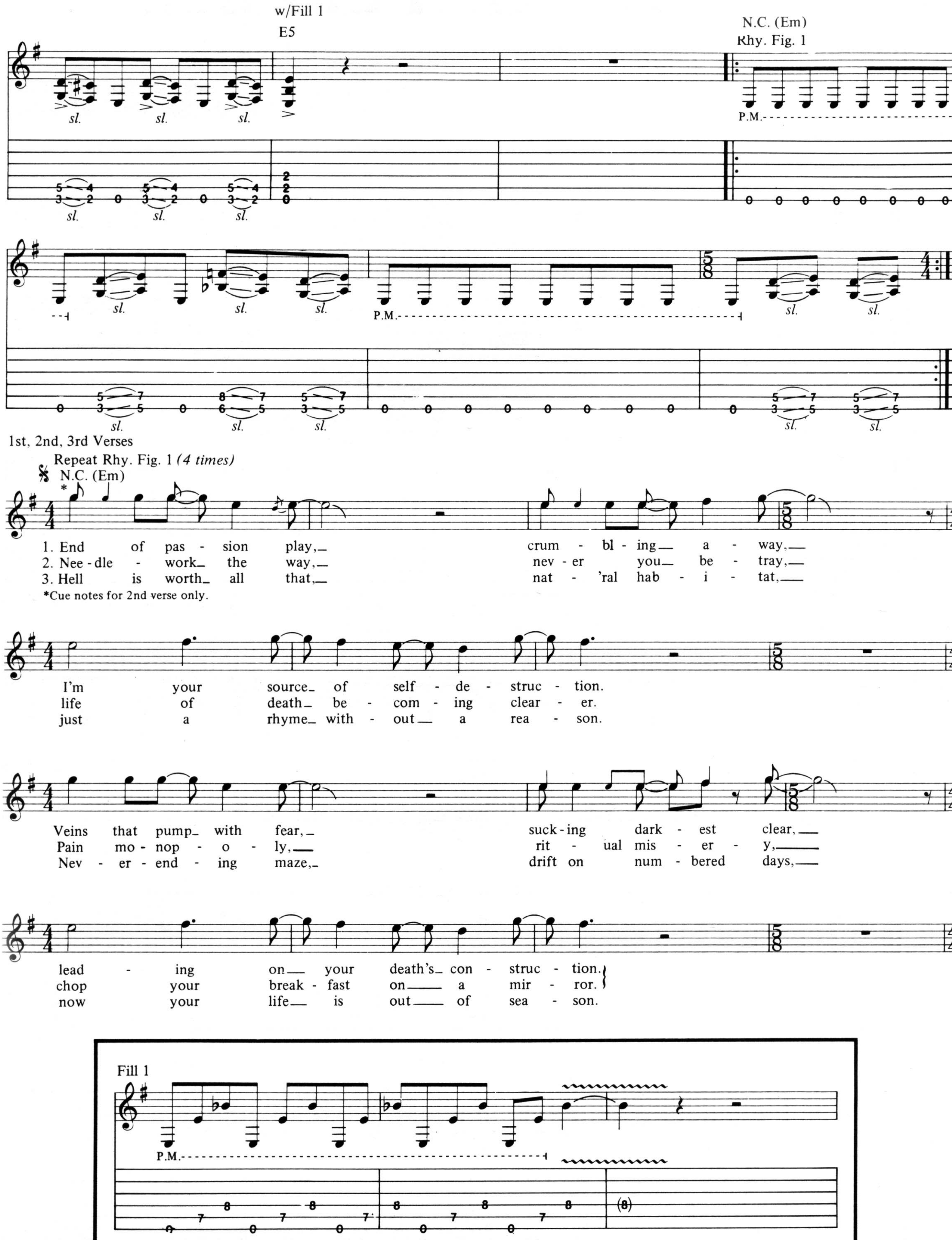


⑥open
E B5 B♭5 A5
P.M.
1/2 Full
w/Wah wah
H P
8va
loco
sl.
A.H.
(8va)
G5 F5
E5
A.H. pitch: A
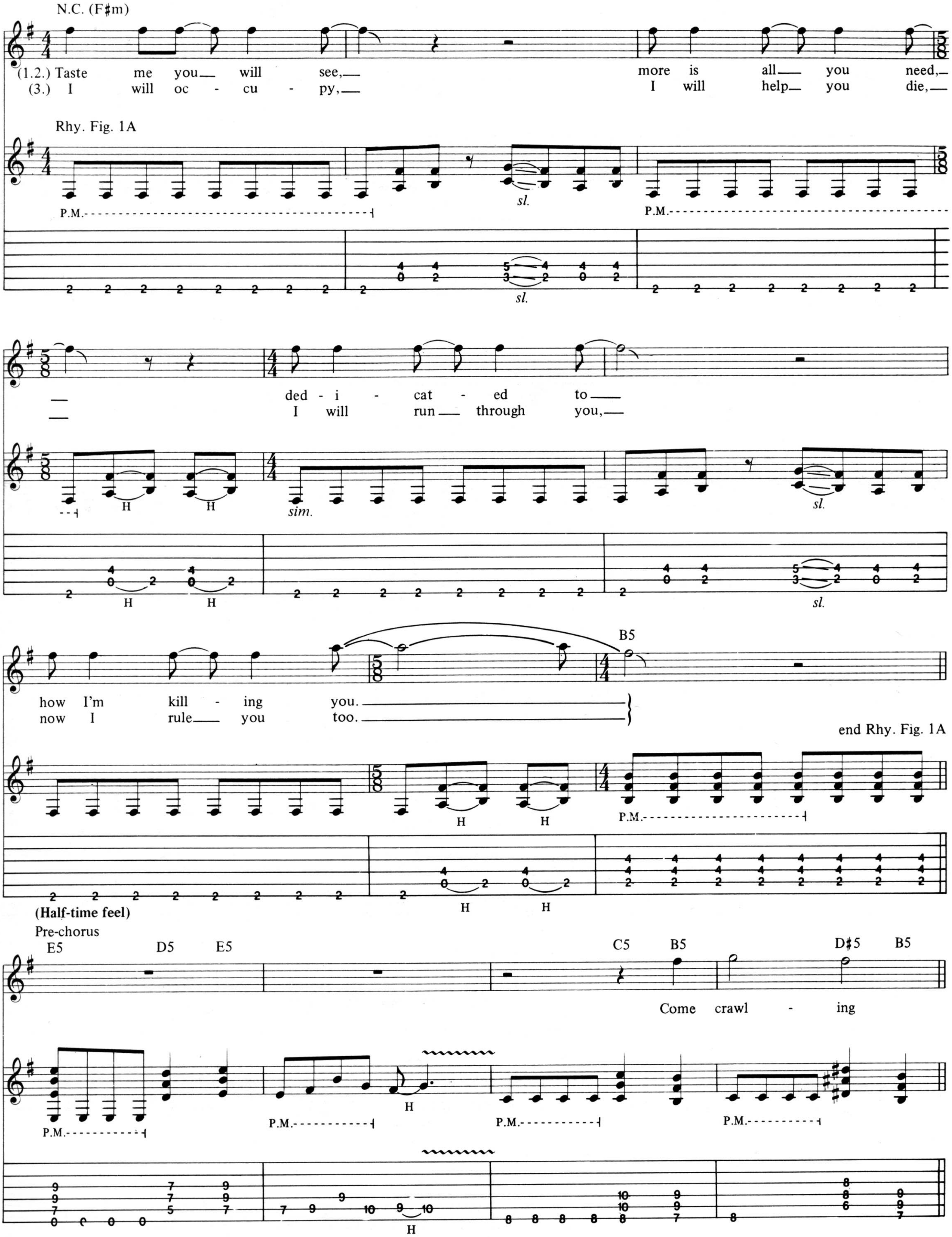

G5 A5 F♯5 E5
Full
H P
sl.
8va
loco
Play 4 times
D.S. al Coda
F5 B♭5 B5 F♯5 B/D♯
P.M.
Coda
w/Rhy. Fig.2 (1st 3 bars only)
(E5) B♭5 A5 Em B/D♯ Em (E5)
Bat - ter - y!
Bat - ter -
*Add extra beat to bar 3 of Rhy. Fig. 2
w/Rhy. Fig. 2 (1st 3 bars only)
y!
Bat - ter - y!
Play 7 times
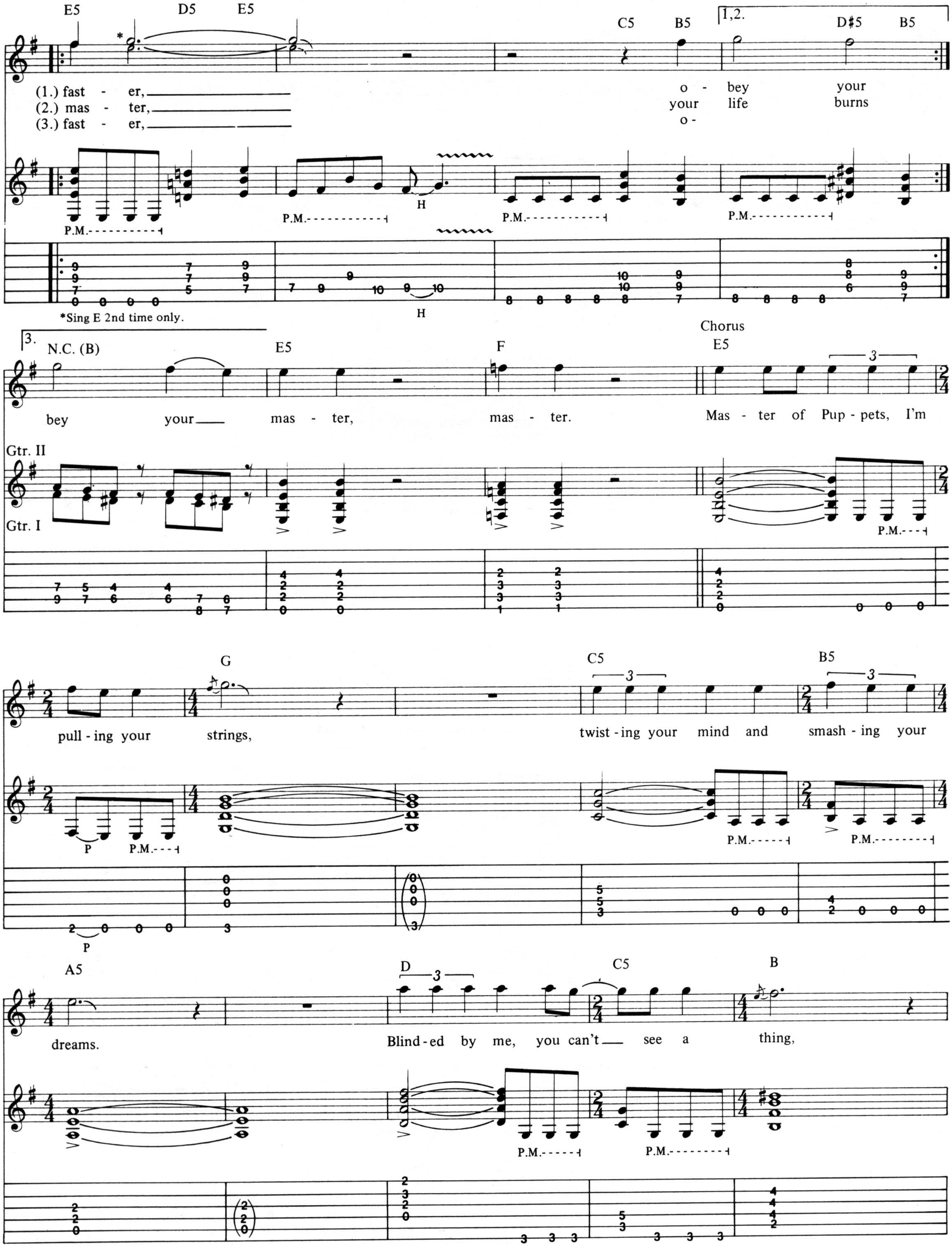
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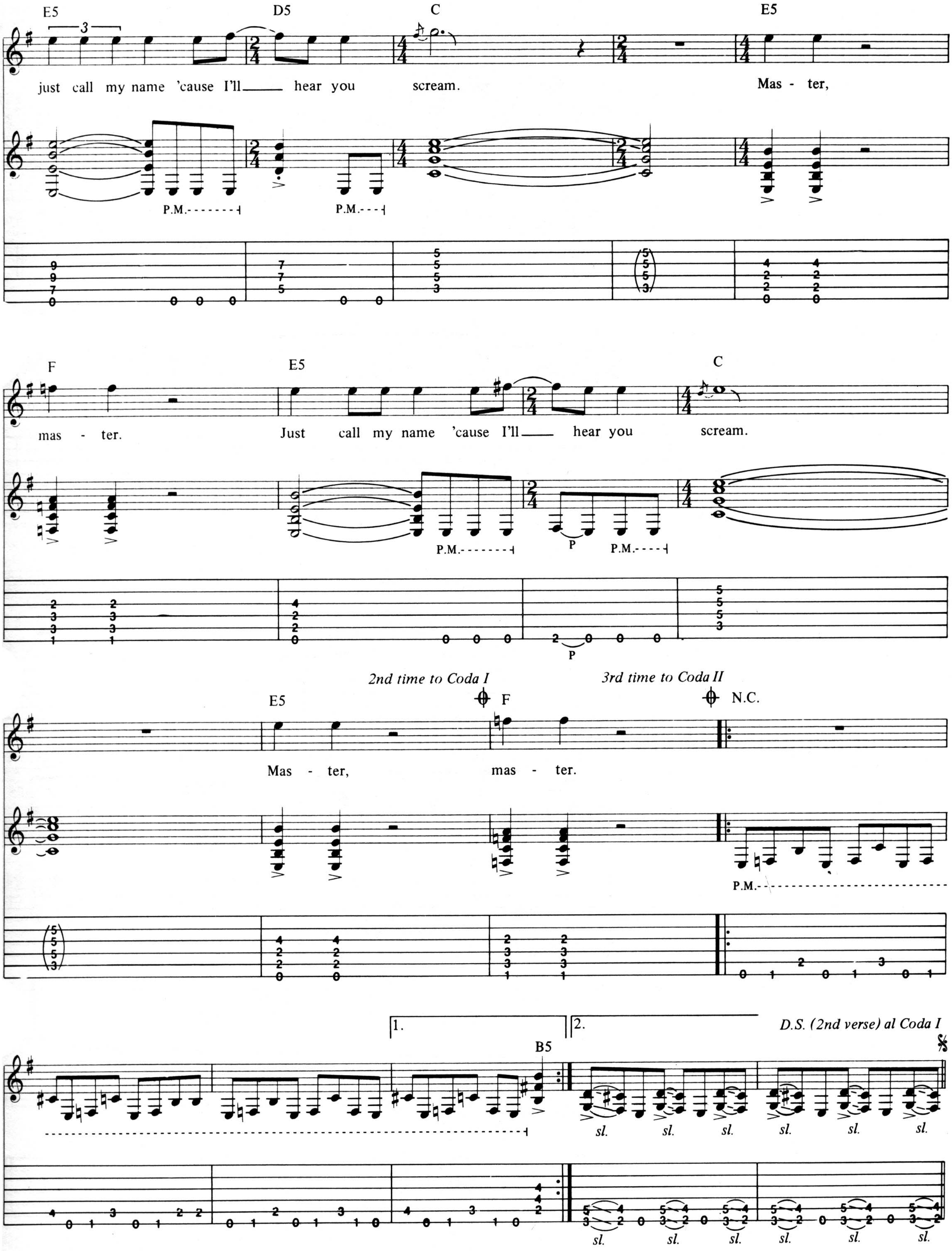
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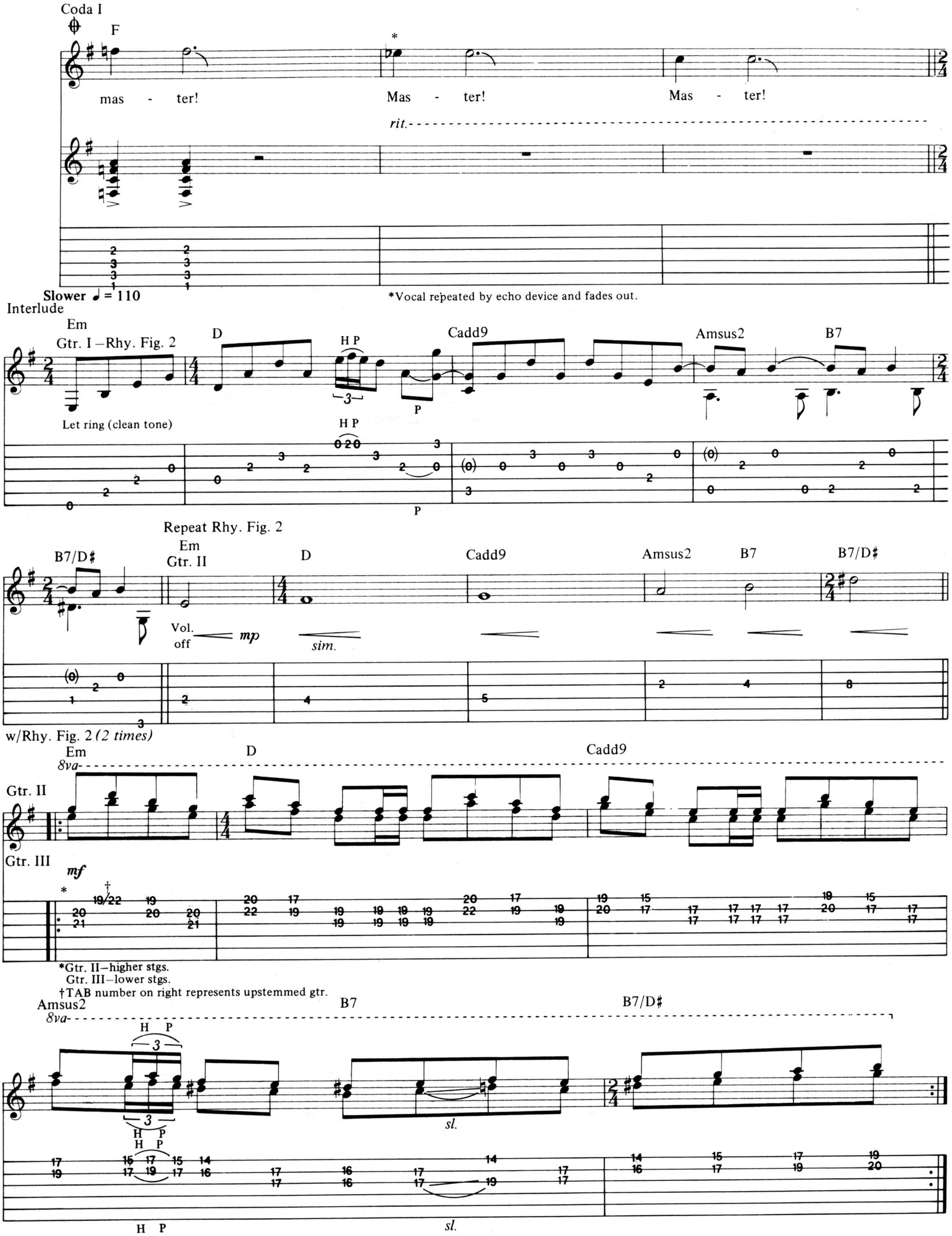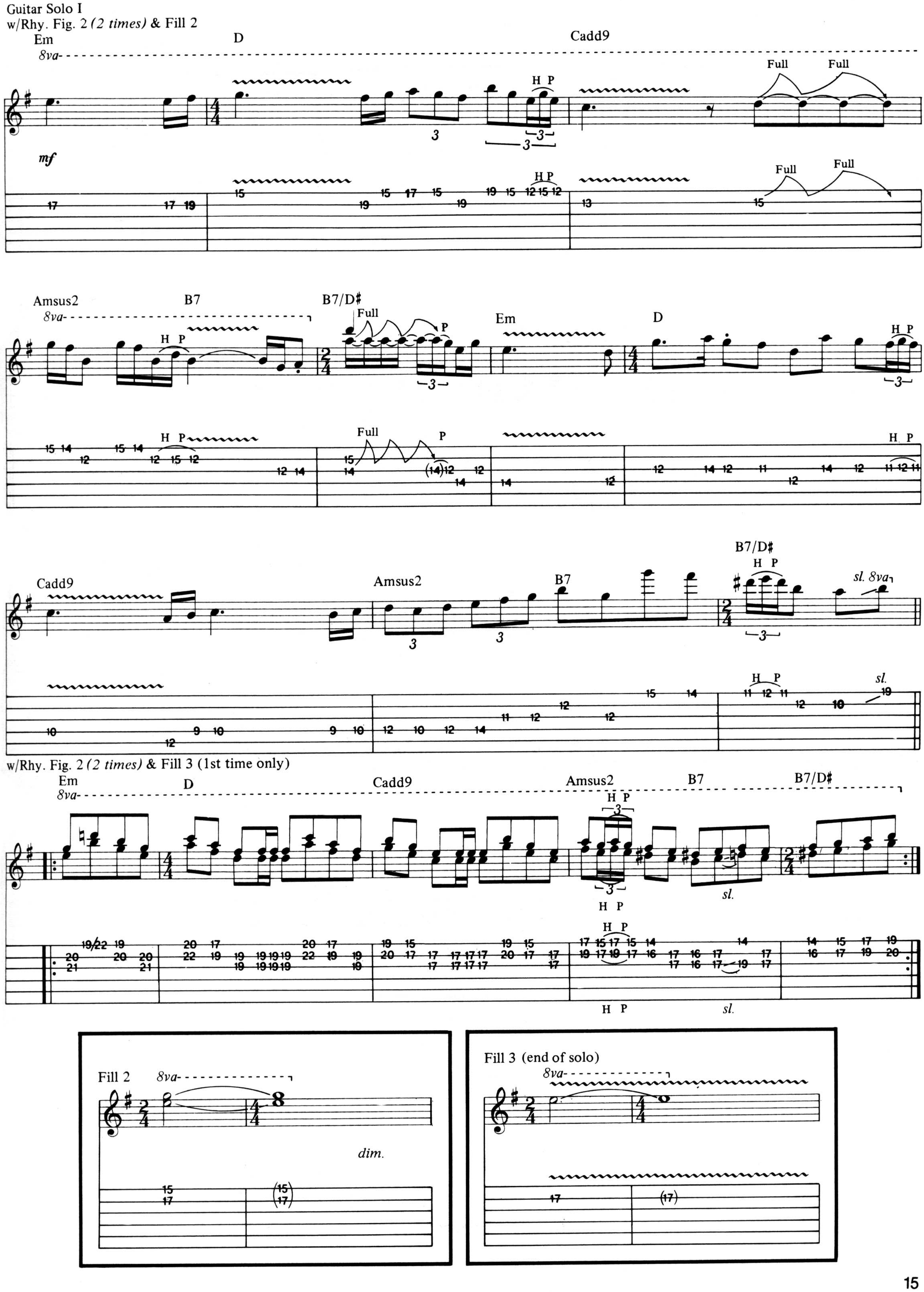



w/Fill 1
E5
N.C. (Em)
Rhy. Fig. 1
sl.
P.M.
1st, 2nd, 3rd Verses
Repeat Rhy. Fig. 1 (4 times)
N.C. (Em)
1. End of pas - sion play,
2. Nee - dle - work the way,
3. Hell is worth all that,
crum - bl - ing a - way,
nev - er you be - tray,
nat - 'ral hab - i - tat,
*Cue notes for 2nd verse only.
I'm your source of self - de - struc - tion.
life of death be - com - ing clear - er.
just a rhyme with - out a rea - son.
Veins that pump with fear,
Pain mo - nop - o - ly,
Nev - er - end - ing maze,
suck - ing dark - est clear,
rit - ual mis - er - y,
drift on num - bered days,
lead - ing on your death's con - struc - tion.
chop your break - fast on a mir - ror.
now your life is out of sea - son.
Fill 1
P.M.


N.C. (F♯m)
(1.2.) Taste me you will see, more is all you need,
(3.) I will oc - cu - py, I will help you die,
Rhy. Fig. 1A
P.M.
sl.
ded - i - cat - ed to
I will run through you,
H
sim.
B5
how I'm kill - ing you.
now I rule you too.
end Rhy. Fig. 1A
(Half-time feel)
Pre-chorus
E5 D5 E5
C5 B5
D♯5 B5
Come crawl - ing
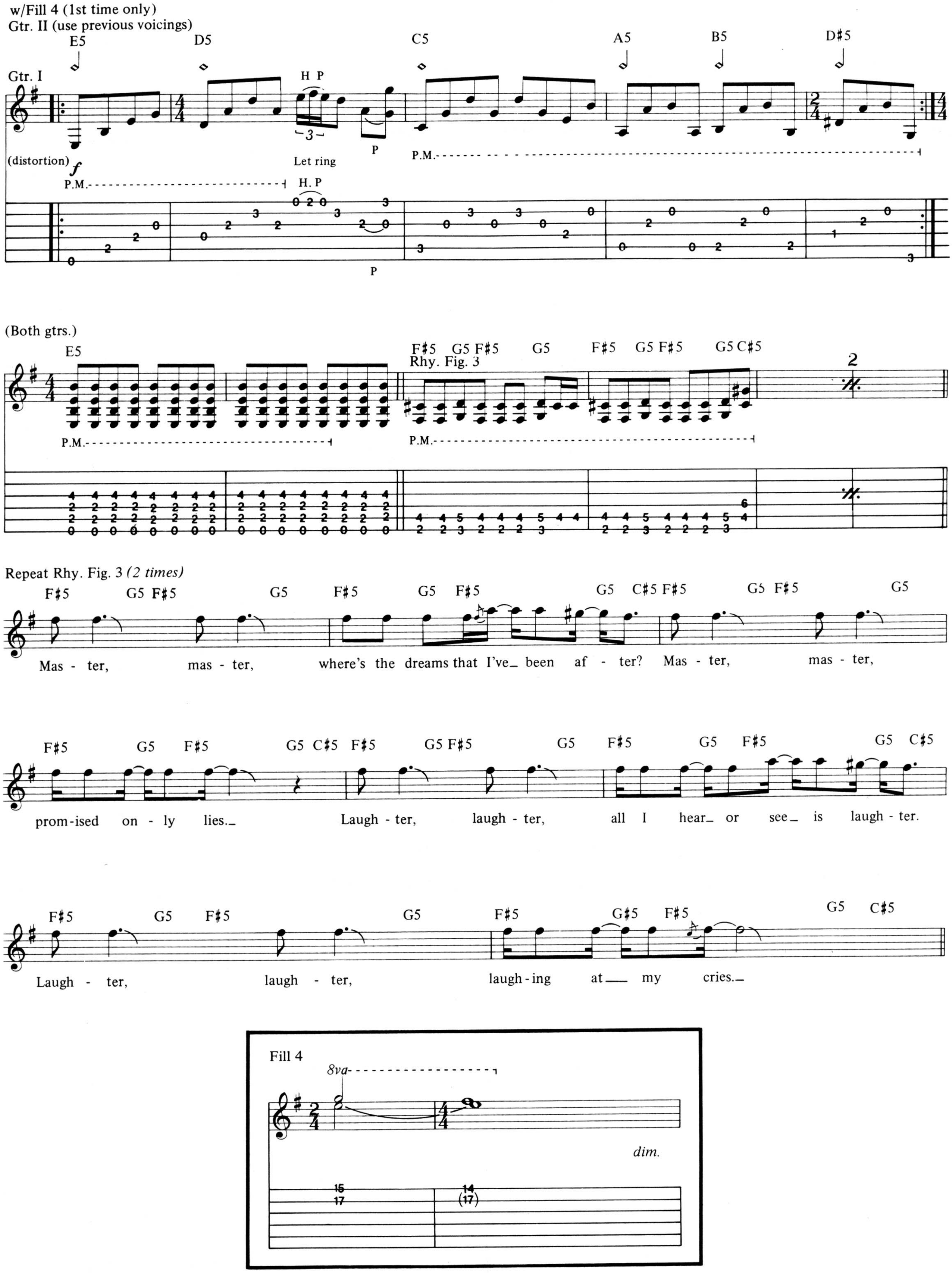

E5 D5 E5 C5 B5 1,2. D♯5 B5
(1.) fast - er, o - bey your
(2.) mas - ter, your life burns
(3.) fast - er, o -
P.M. H
*Sing E 2nd time only.
3. N.C. (B) E5 F Chorus E5
bey your mas - ter, mas - ter. Mas - ter of Pup - pets, I'm
Gtr. II
Gtr. I
G C5 B5
pull - ing your strings, twist - ing your mind and smash - ing your
A5 D C5 B
dreams. Blind - ed by me, you can't see a thing,
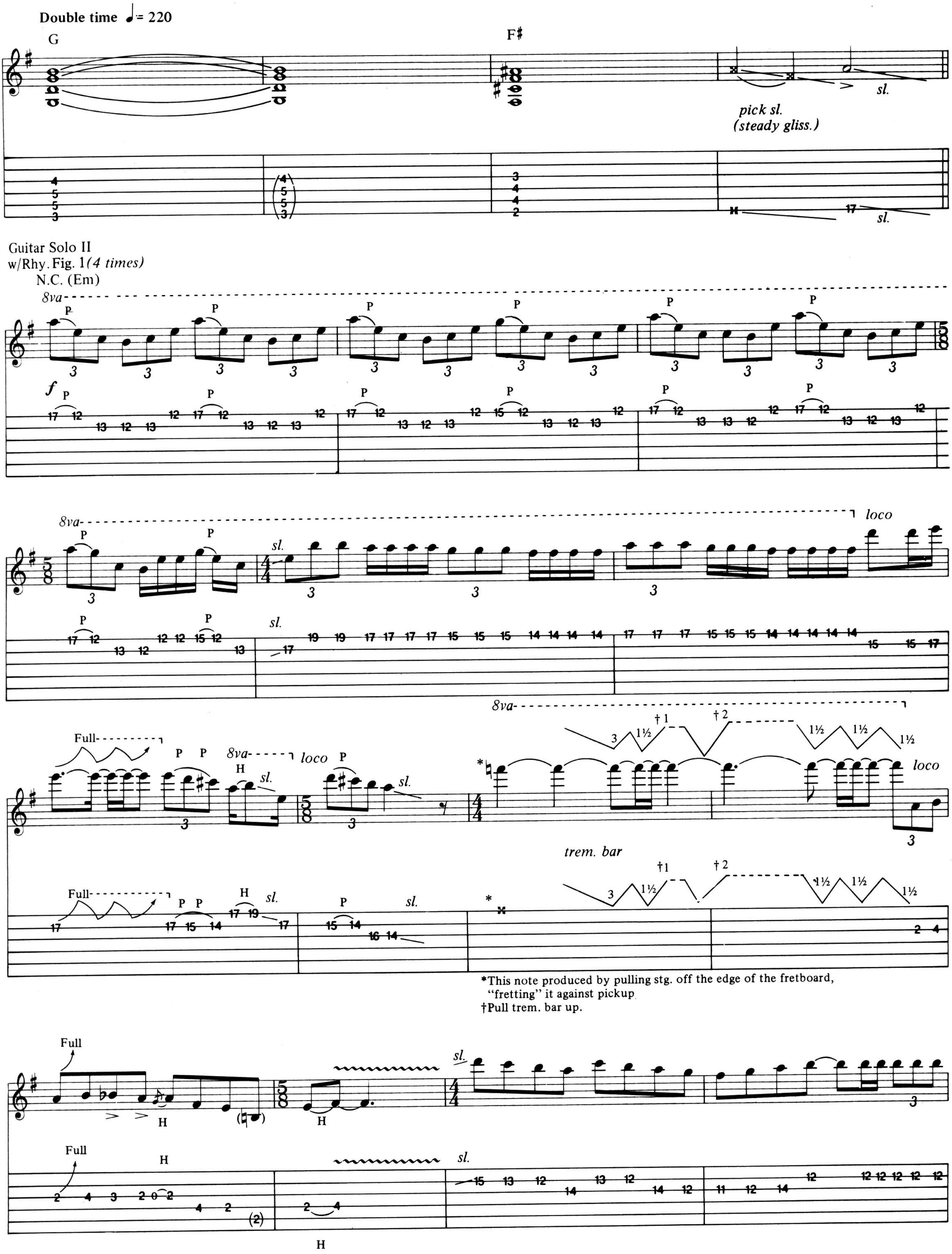

E5 D5 C E5
just call my name 'cause I'll hear you scream. Mas - ter,
P.M.
F E5 C
mas - ter. Just call my name 'cause I'll hear you scream.
P.M.
P
2nd time to Coda I
3rd time to Coda II
E5 F N.C.
Mas - ter, mas - ter.
P.M.
1.
2.
B5
D.S. (2nd verse) al Coda I
sl.
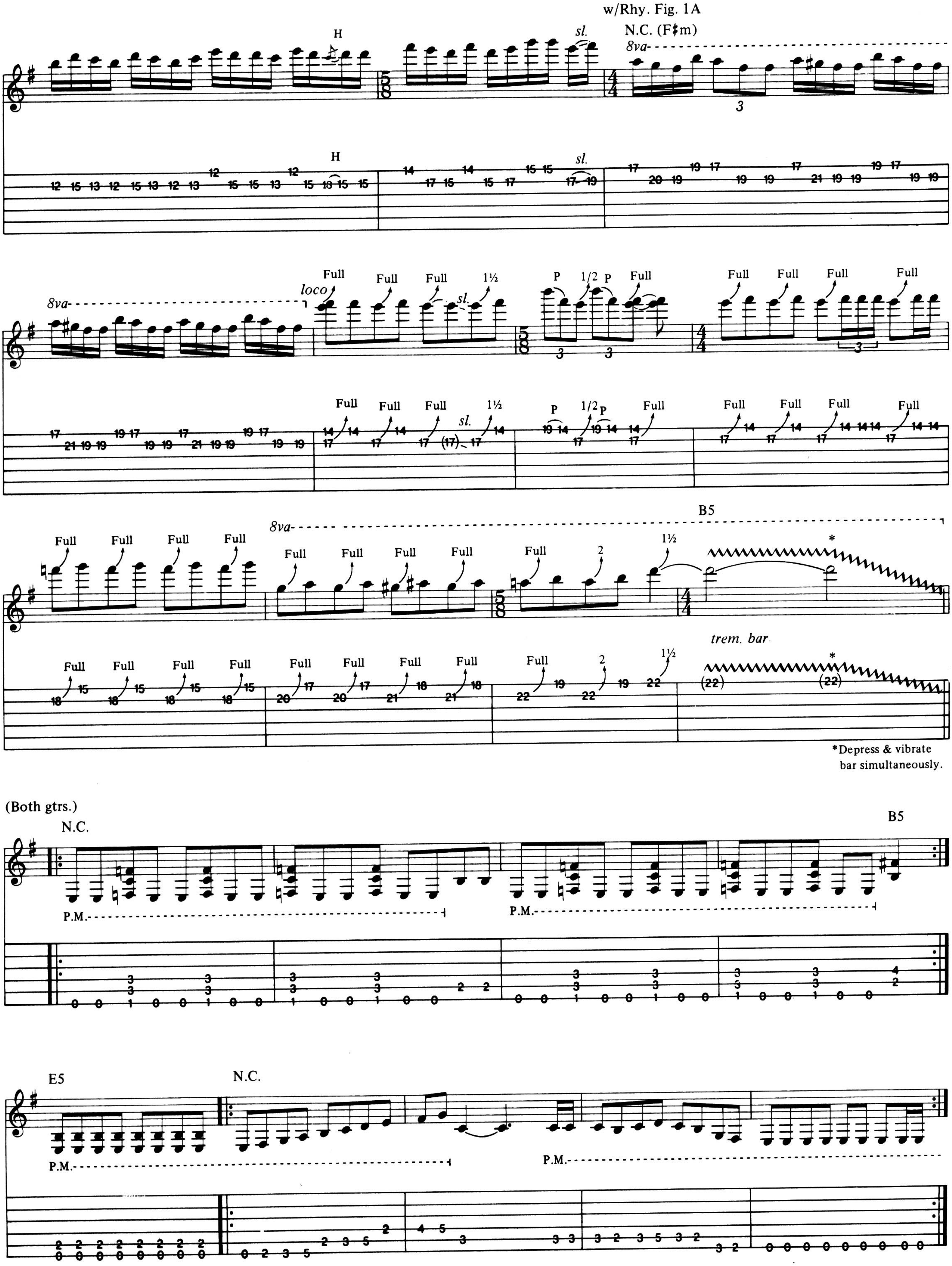

Coda I
F
mas - ter!
Mas - ter!
Mas - ter!
rit.
*Vocal repeated by echo device and fades out.
Slower ♩ = 110
Interlude
Em
Gtr. I – Rhy. Fig. 2
D
Cadd9
Amsus2
B7
Let ring (clean tone)
B7/D♯
Repeat Rhy. Fig. 2
Gtr. II
Vol. off
mp
sim.
w/Rhy. Fig. 2 (2 times)
8va
Gtr. III
mf
*Gtr. II–higher stgs.
Gtr. III–lower stgs.
†TAB number on right represents upstemmed gtr.
sl.
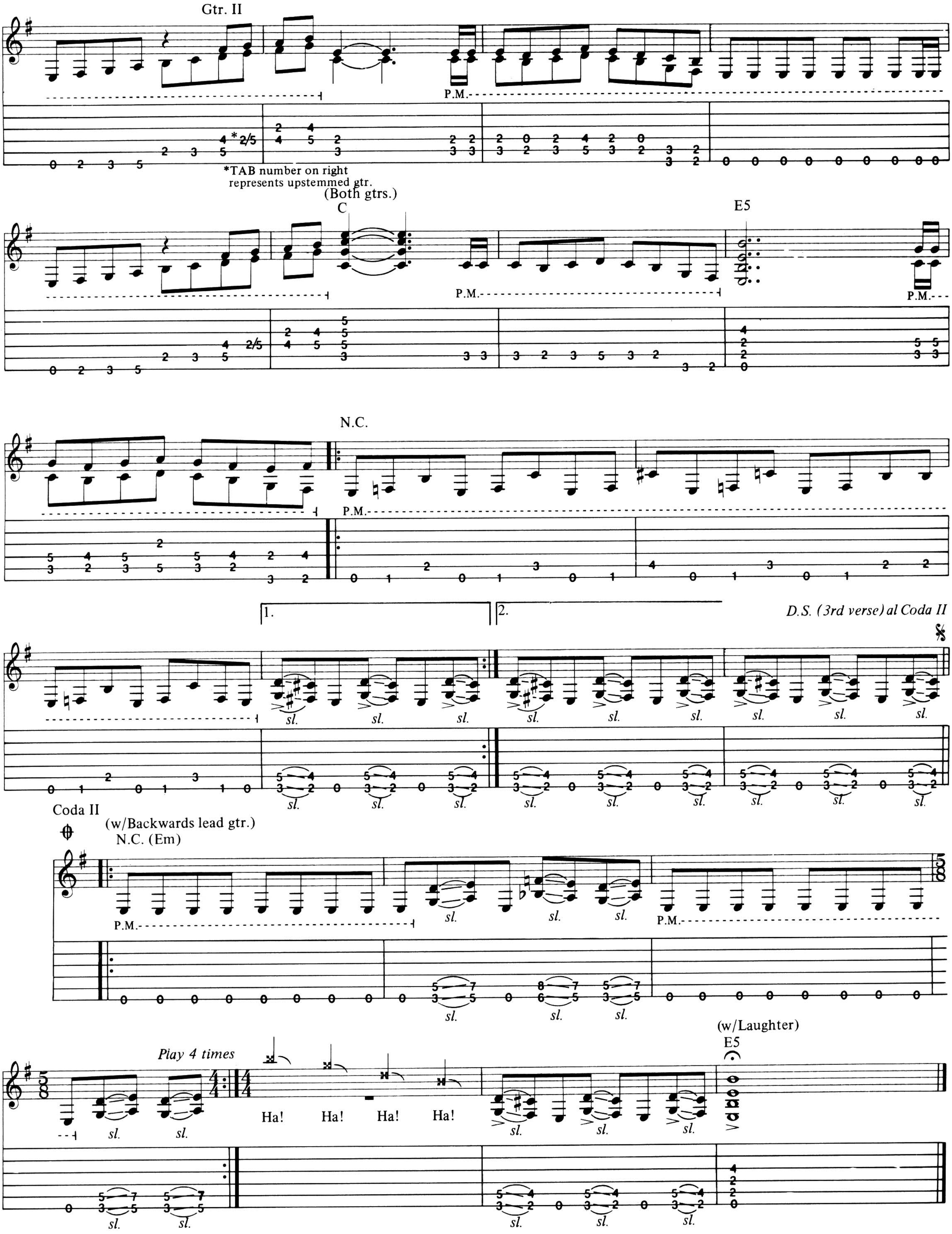


Guitar Solo I
w/Rhy. Fig. 2 (2 times) & Fill 2
Em
D
Cadd9
8va
mf
Full
H P
Amsus2
B7
B7/D♯
P
sl. 8va
w/Rhy. Fig. 2 (2 times) & Fill 3 (1st time only)
sl.
Fill 2
dim.
Fill 3 (end of solo)


w/Fill 4 (1st time only)
Gtr. II (use previous voicings)
E5 D5 C5 A5 B5 D♯5
Gtr. I
H P
Let ring
(distortion) f
P.M.
(Both gtrs.)
E5
F♯5 G5 F♯5 G5 F♯5 G5 F♯5 G5 C♯5
Rhy. Fig. 3
Repeat Rhy. Fig. 3 (2 times)
Mas - ter, mas - ter, where's the dreams that I've been af - ter? Mas - ter, mas - ter,
prom-ised on - ly lies. Laugh - ter, laugh - ter, all I hear or see is laugh - ter.
Laugh - ter, laugh - ter, laugh-ing at my cries.
Fill 4
8va
dim.
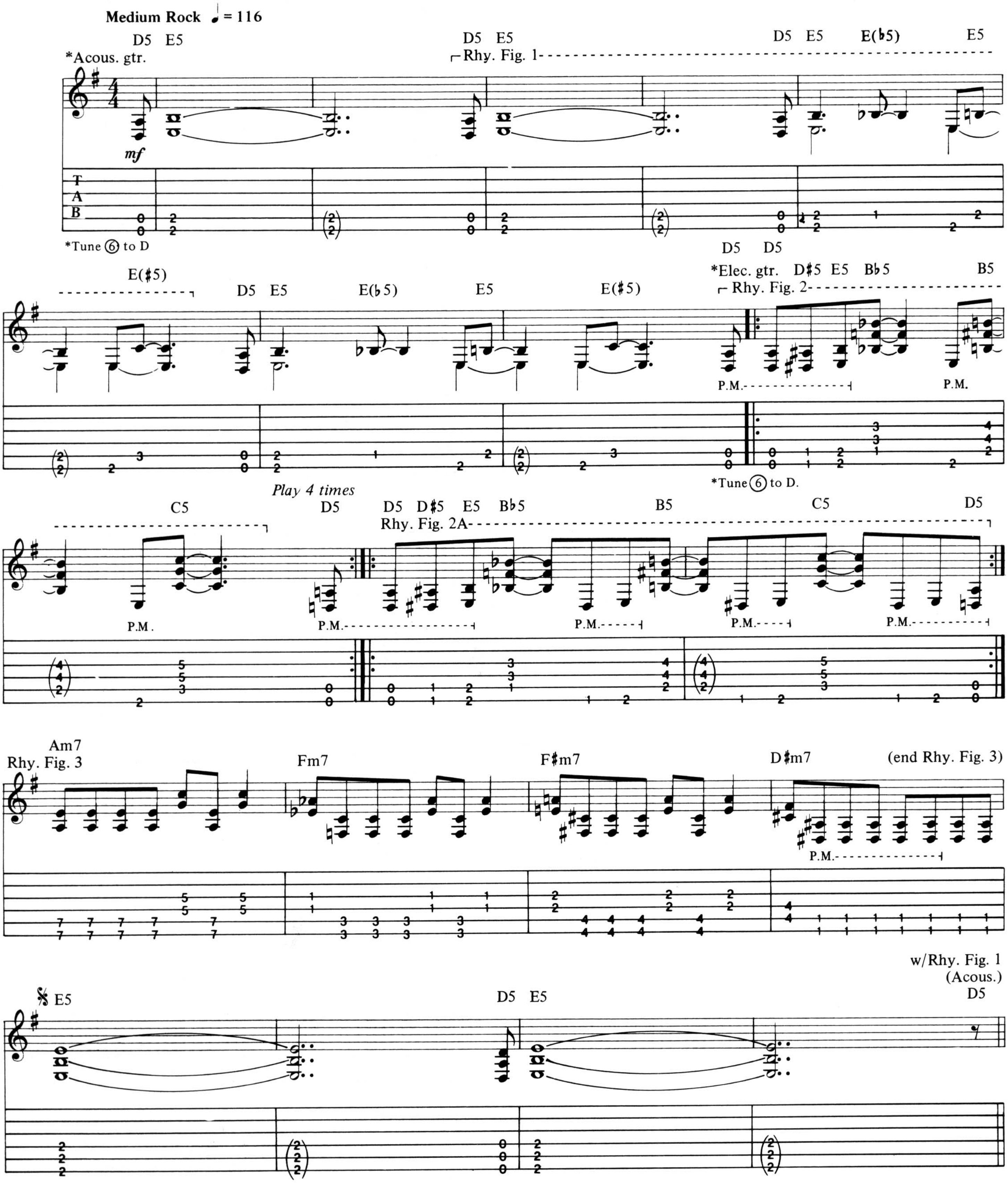

Double time ♩= 220
G
F♯
pick sl.
(steady gliss.)
sl.
Guitar Solo II
w/Rhy. Fig. 1 (4 times)
N.C. (Em)
8va
P
H
f
Full
loco
trem. bar
†1
†2
*This note produced by pulling stg. off the edge of the fretboard, "fretting" it against pickup
†Pull trem. bar up.
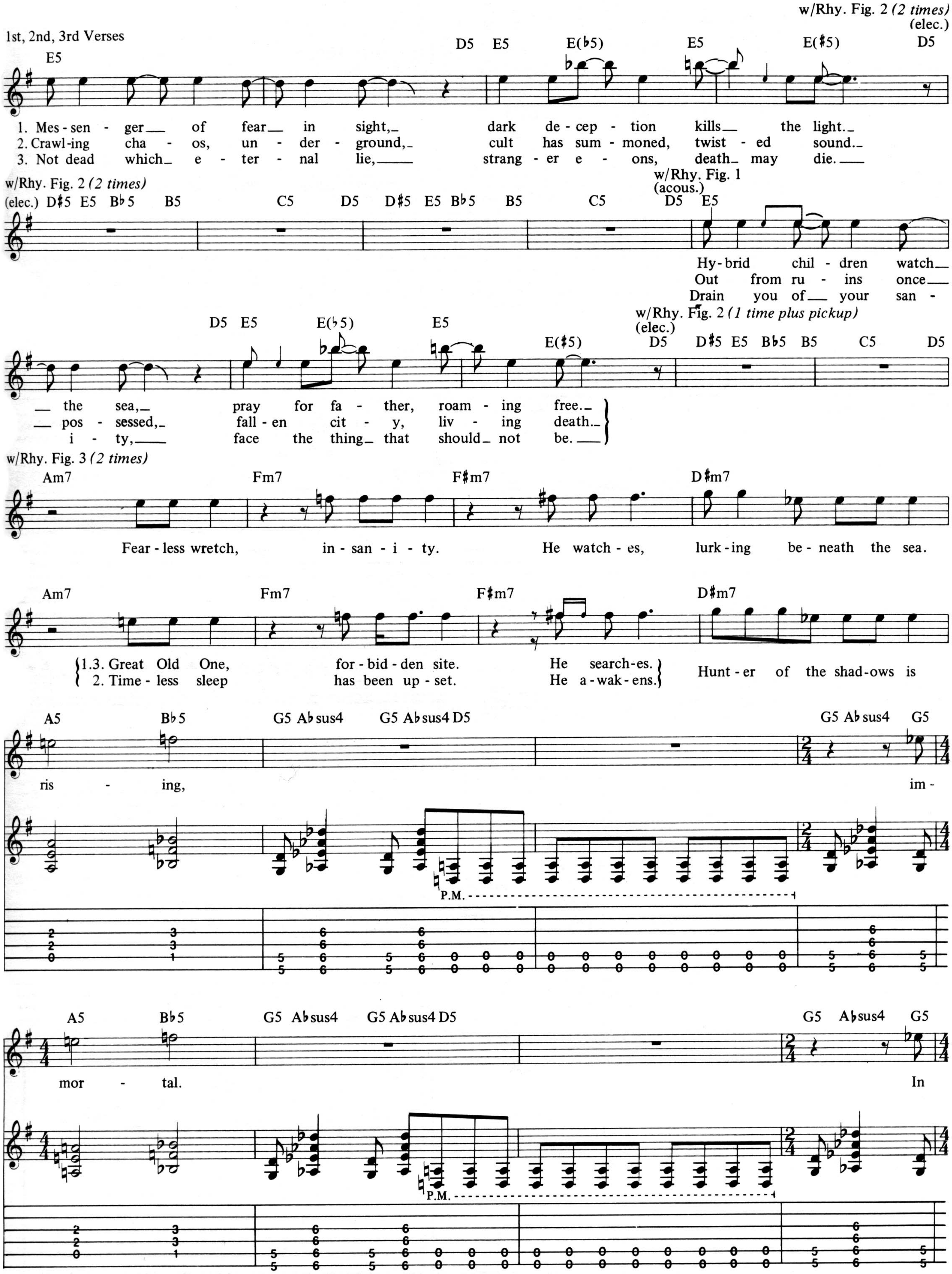

w/Rhy. Fig. 1A
N.C. (F♯m)
8va
H
sl.
loco
Full
1½
P
1/2
2
B5
trem. bar
*Depress & vibrate bar simultaneously.
(Both gtrs.)
N.C.
P.M.
E5

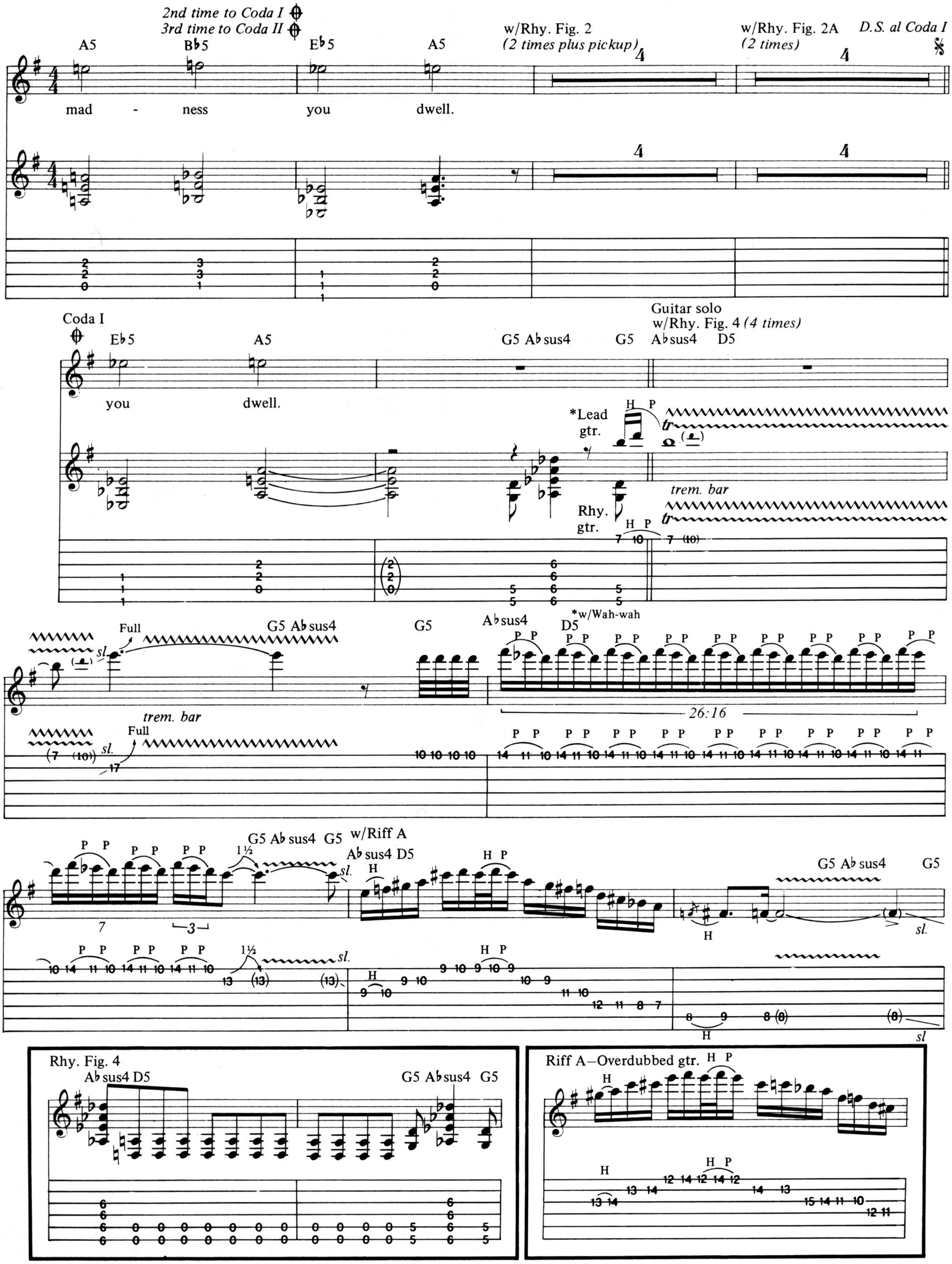

Gtr. II
P.M.
*TAB number on right represents upstemmed gtr.
(Both gtrs.)
C
E5
N.C.
1.
2.
D.S. (3rd verse) al Coda II
sl.
Coda II
(w/Backwards lead gtr.)
N.C. (Em)
Play 4 times
Ha!
Ha!
Ha!
Ha!
(w/Laughter)
E5
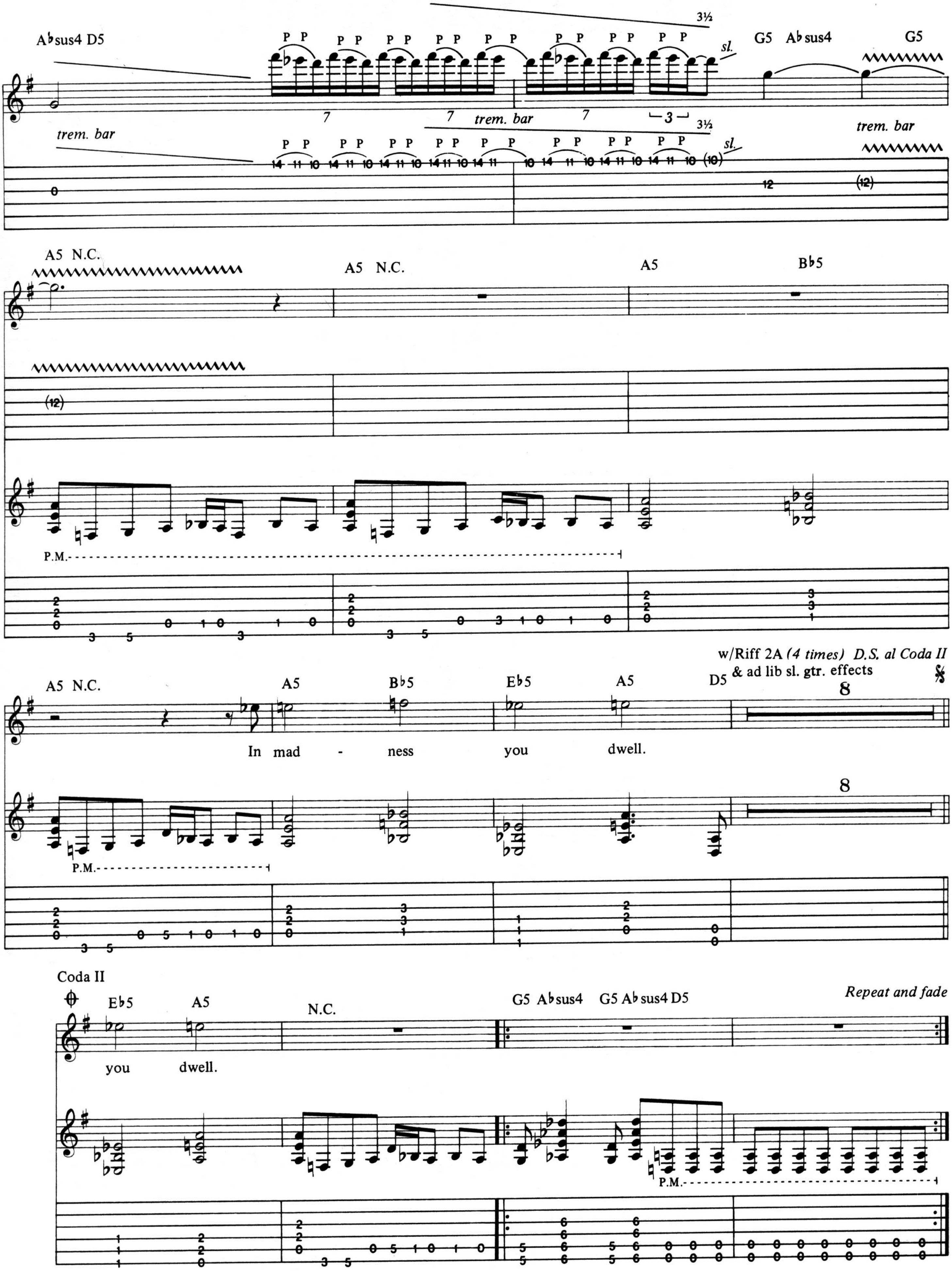
THE THING THAT SHOULD NOT BE

Words and Music by
James Hetfield, Lars Ulrich,
and Kirk Hammett
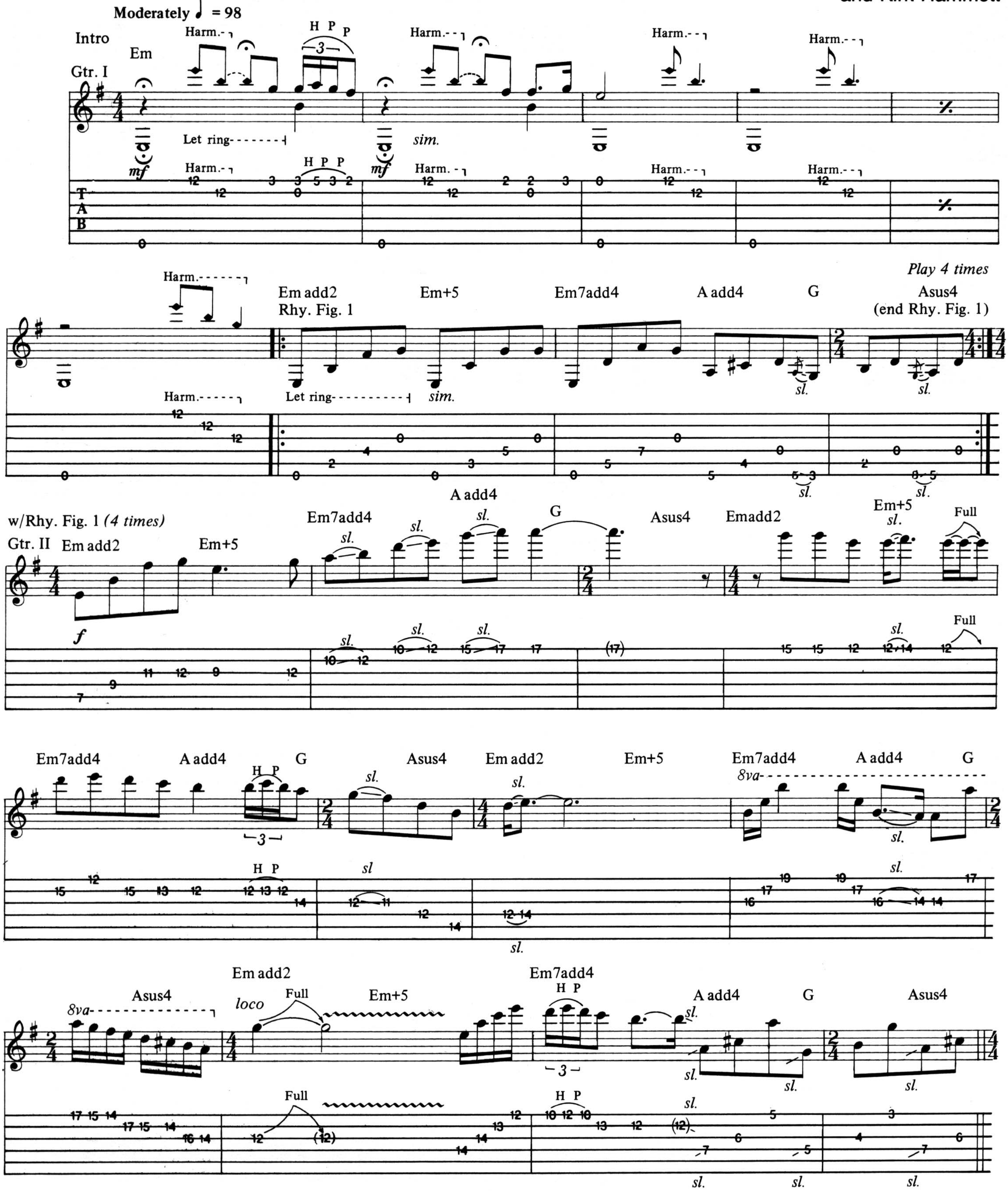



w/Rhy. Fig. 2 (2 times) (elec.)
1st, 2nd, 3rd Verses
E5 D5 E5 E(b5) E5 E(#5) D5
1. Mes-sen-ger of fear in sight, dark de-cep-tion kills the light.
2. Crawl-ing cha-os, un-der-ground, cult has sum-moned, twist-ed sound.
3. Not dead which e-ter-nal lie, strang-er e-ons, death may die.
w/Rhy. Fig. 2 (2 times)
(elec.) D#5 E5 Bb5 B5 C5 D5 D#5 E5 Bb5 B5 C5
w/Rhy. Fig. 1 (acous.)
D5 E5
Hy-brid chil-dren watch
Out from ru-ins once
Drain you of your san-
D5 E5 E(b5) E5 E(#5)
w/Rhy. Fig. 2 (1 time plus pickup) (elec.)
D5 D#5 E5 Bb5 B5 C5 D5
the sea, pray for fa-ther, roam-ing free.
pos-sessed, fall-en cit-y, liv-ing death.
i-ty, face the thing that should not be.
w/Rhy. Fig. 3 (2 times)
Am7 Fm7 F#m7 D#m7
Fear-less wretch, in-san-i-ty. He watch-es, lurk-ing be-neath the sea.
Am7 Fm7 F#m7 D#m7
1.3. Great Old One, for-bid-den site. He search-es.
2. Time-less sleep has been up-set. He a-wak-ens.
Hunt-er of the shad-ows is
A5 Bb5 G5 Absus4 G5 Absus4 D5 G5 Absus4 G5
ris-ing, im-
P.M.
A5 Bb5 G5 Absus4 G5 Absus4 D5 G5 Absus4 G5
mor-tal. In
P.M.
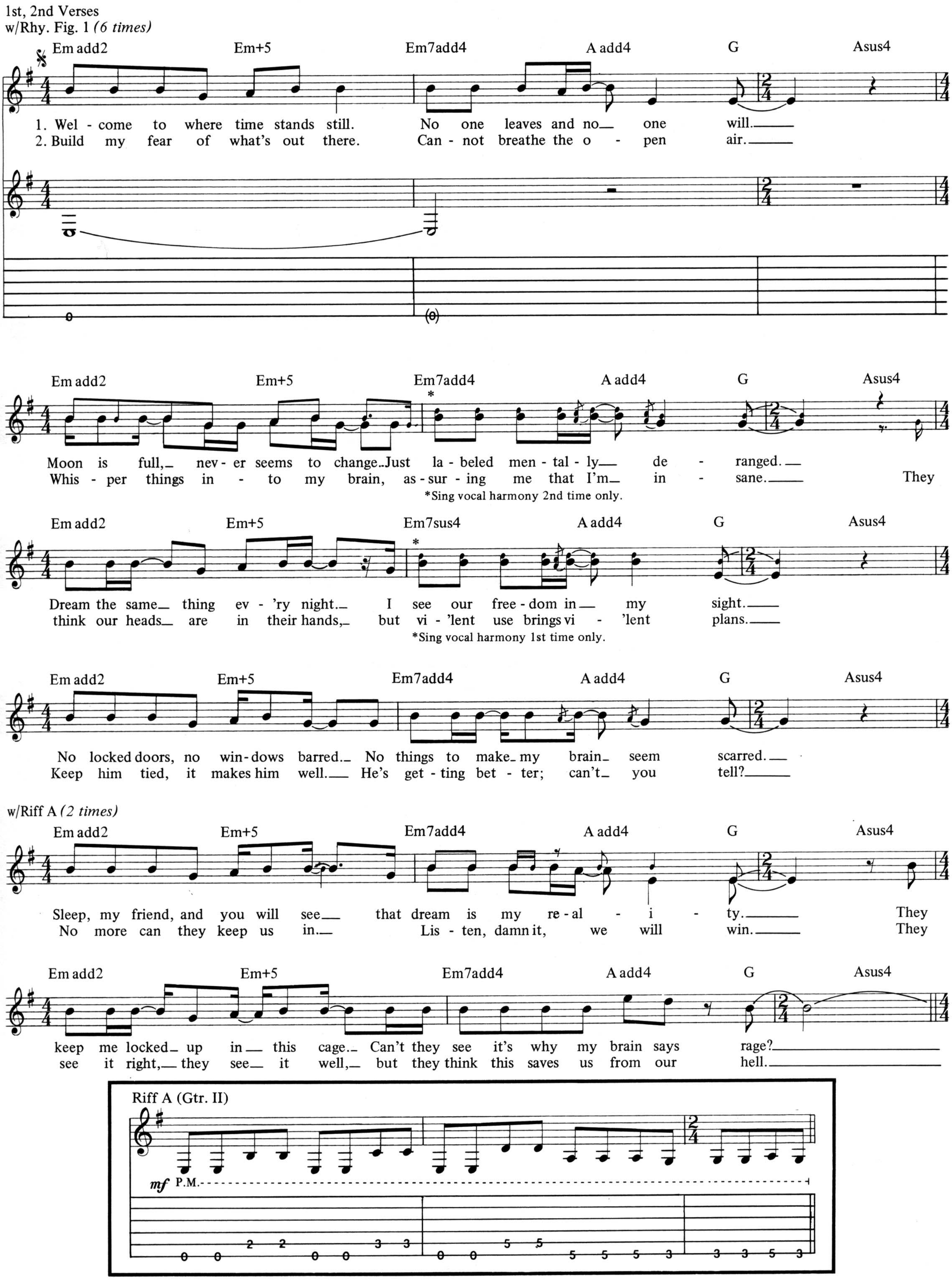

2nd time to Coda I
3rd time to Coda II
A5 B♭5 E♭5 A5
w/Rhy. Fig. 2 (2 times plus pickup)
w/Rhy. Fig. 2A (2 times)
D.S. al Coda I
mad - ness you dwell.
Coda I
E♭5 A5 G5 A♭sus4 G5 A♭sus4 D5
Guitar solo
w/Rhy. Fig. 4 (4 times)
you dwell.
*Lead gtr.
trem. bar
Rhy. gtr.
Full
sl.
*w/Wah-wah
26:16
w/Riff A
Rhy. Fig. 4
Riff A—Overdubbed gtr.
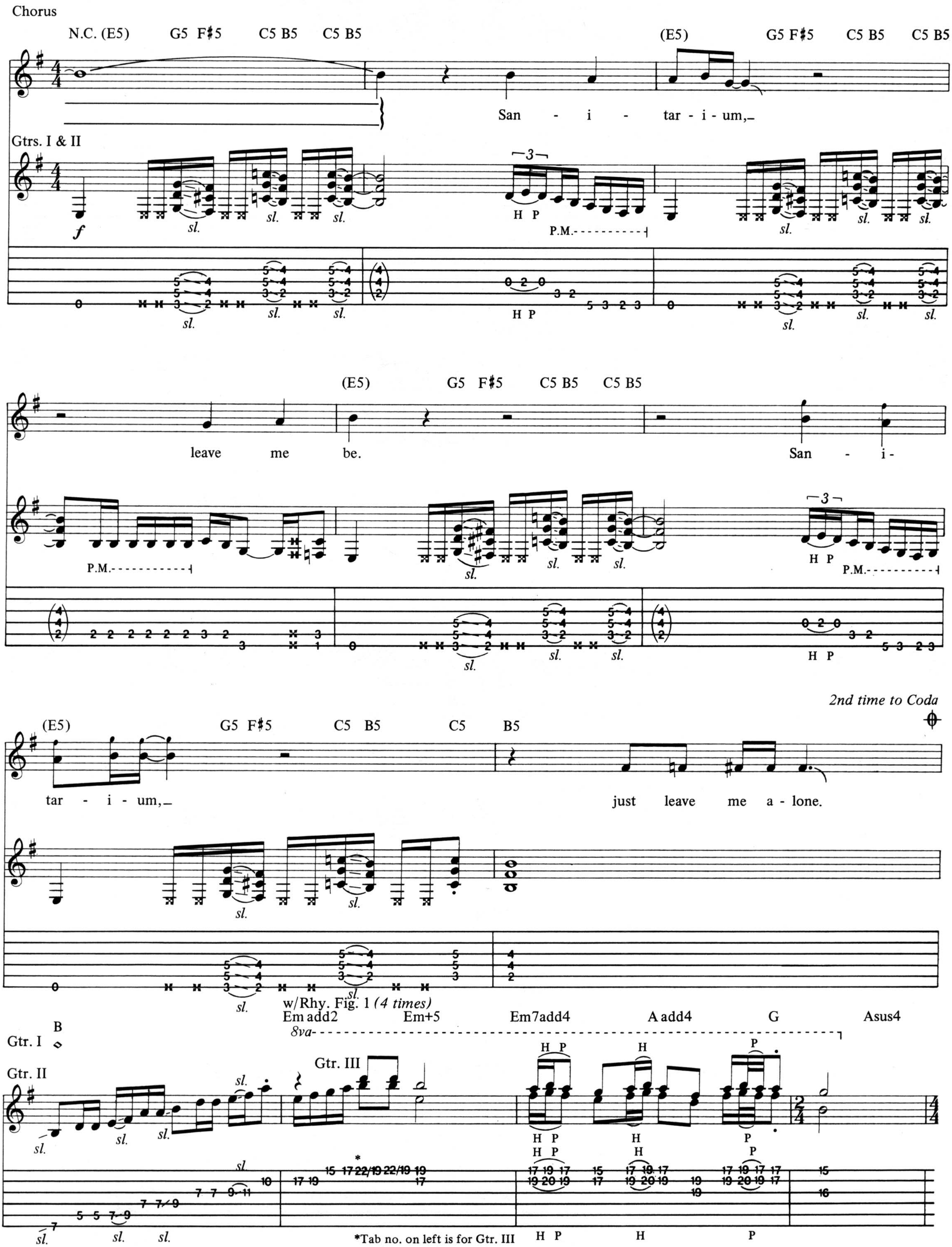

A♭sus4 D5
trem. bar
sl.
G5 A♭sus4
G5
A5 N.C.
A5 N.C.
A5
B♭5
P.M.
w/Riff 2A (4 times) D.S. al Coda II
& ad lib sl. gtr. effects
A5 N.C.
A5
B♭5
E♭5
A5
D5
In mad - ness you dwell.
Coda II
E♭5
A5
N.C.
G5 A♭sus4 G5 A♭sus4 D5
Repeat and fade
you dwell.
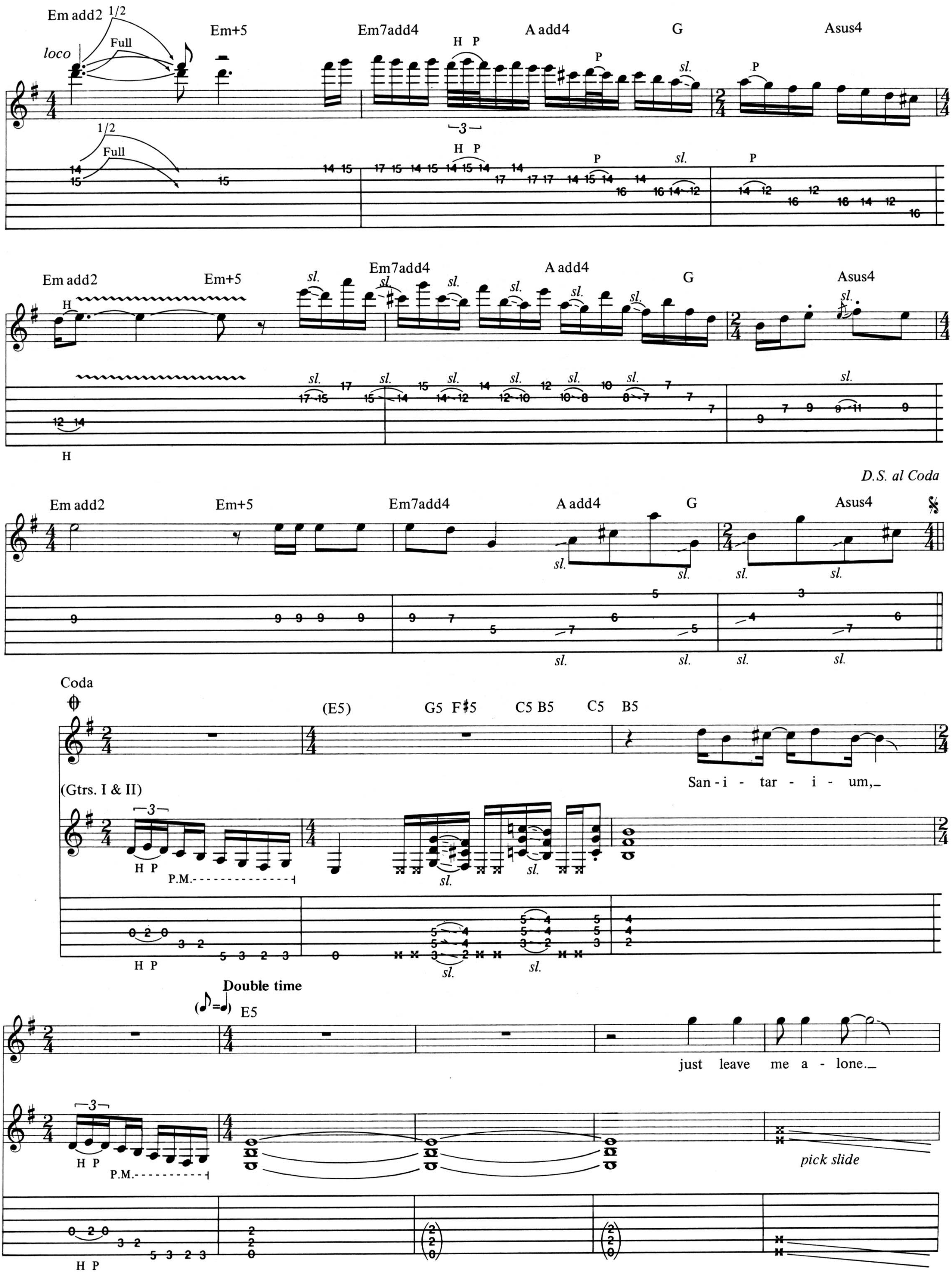
WELCOME HOME (SANITARIUM)
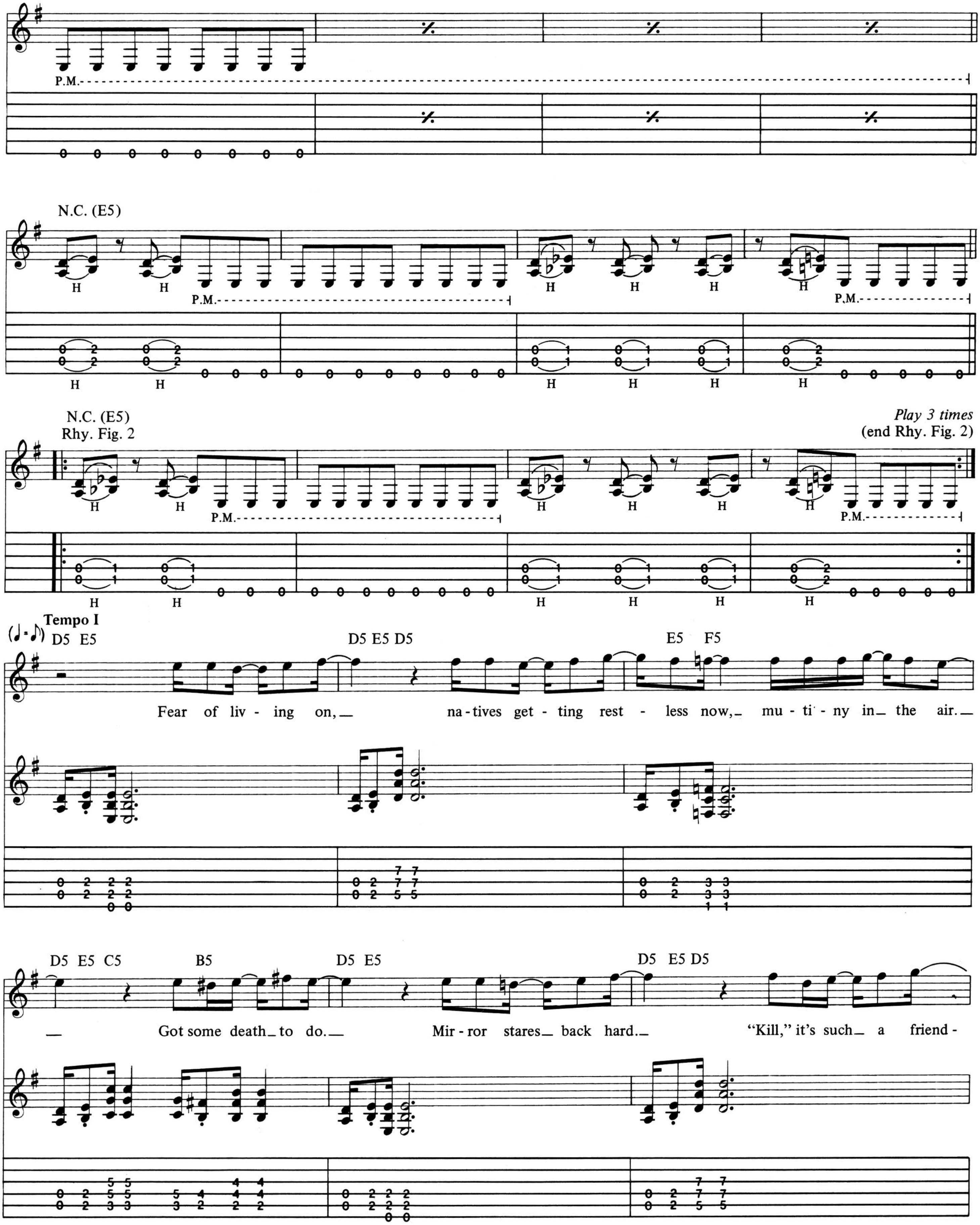
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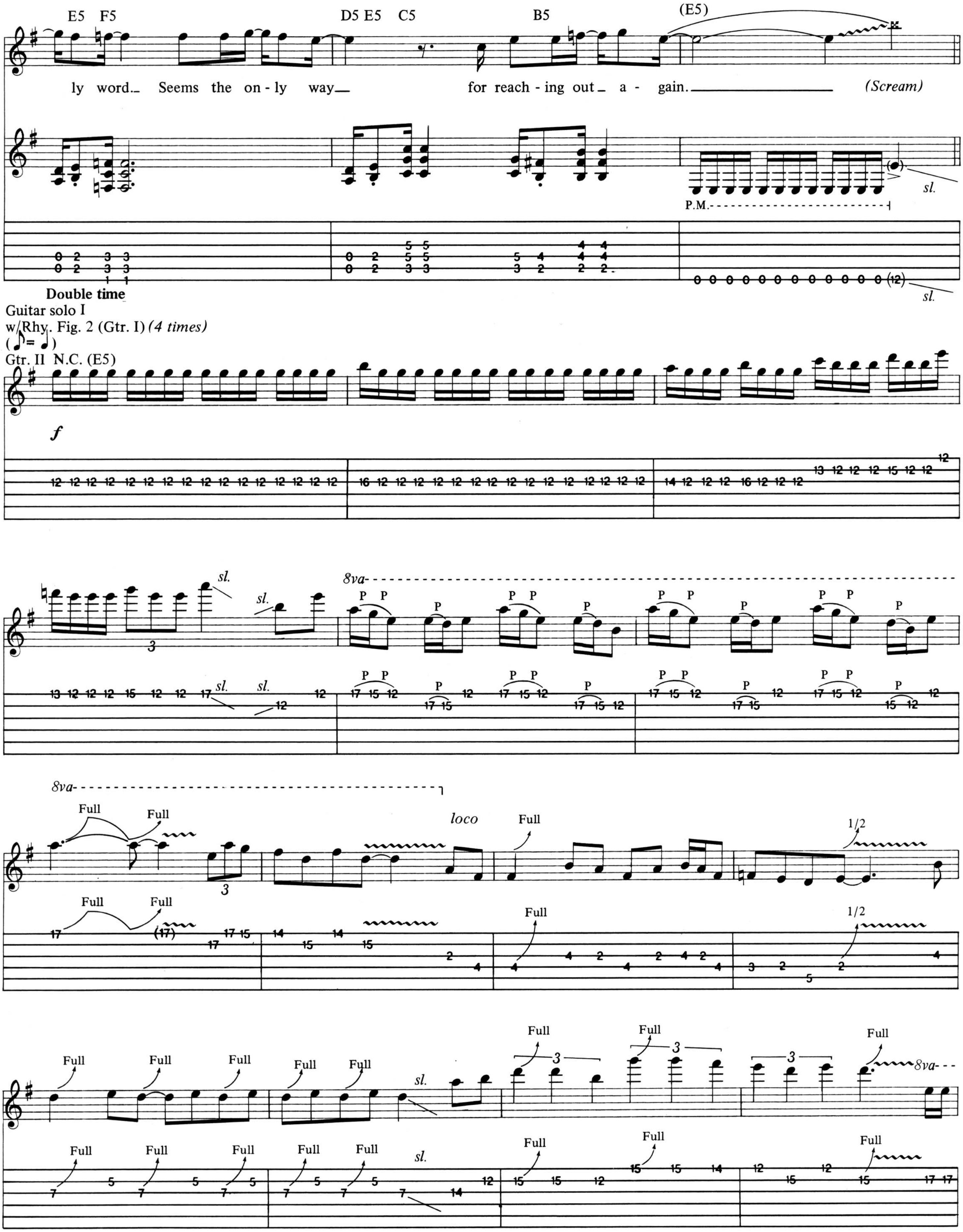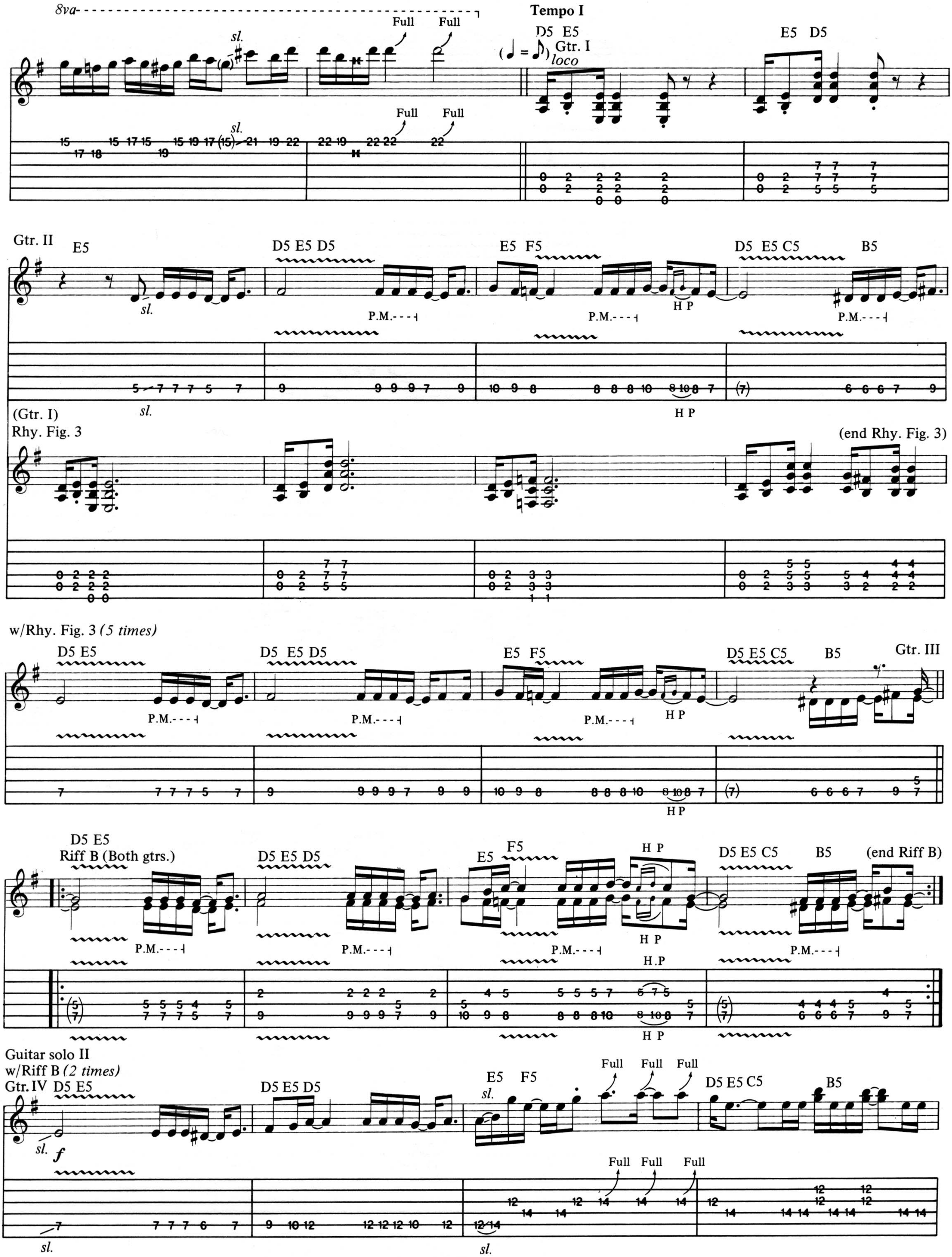



1st, 2nd Verses
w/Rhy. Fig. 1 (6 times)
Em add2 Em+5 Em7add4 A add4 G Asus4
1. Wel - come to where time stands still. No one leaves and no one will.
2. Build my fear of what's out there. Can - not breathe the o - pen air.
Moon is full, nev - er seems to change. Just la - beled men - tal - ly de - ranged.
Whis - per things in - to my brain, as - sur - ing me that I'm in - sane. They
*Sing vocal harmony 2nd time only.
Em add2 Em+5 Em7sus4 A add4 G Asus4
Dream the same thing ev - 'ry night. I see our free - dom in my sight.
think our heads are in their hands, but vi - 'lent use brings vi - 'lent plans.
*Sing vocal harmony 1st time only.
No locked doors, no win - dows barred. No things to make my brain seem scarred.
Keep him tied, it makes him well. He's get - ting bet - ter; can't you tell?
w/Riff A (2 times)
Sleep, my friend, and you will see that dream is my re - al - i - ty. They
No more can they keep us in. Lis - ten, damn it, we will win. They
keep me locked up in this cage. Can't they see it's why my brain says rage?
see it right, they see it well, but they think this saves us from our hell.
Riff A (Gtr. II)
mf P.M.
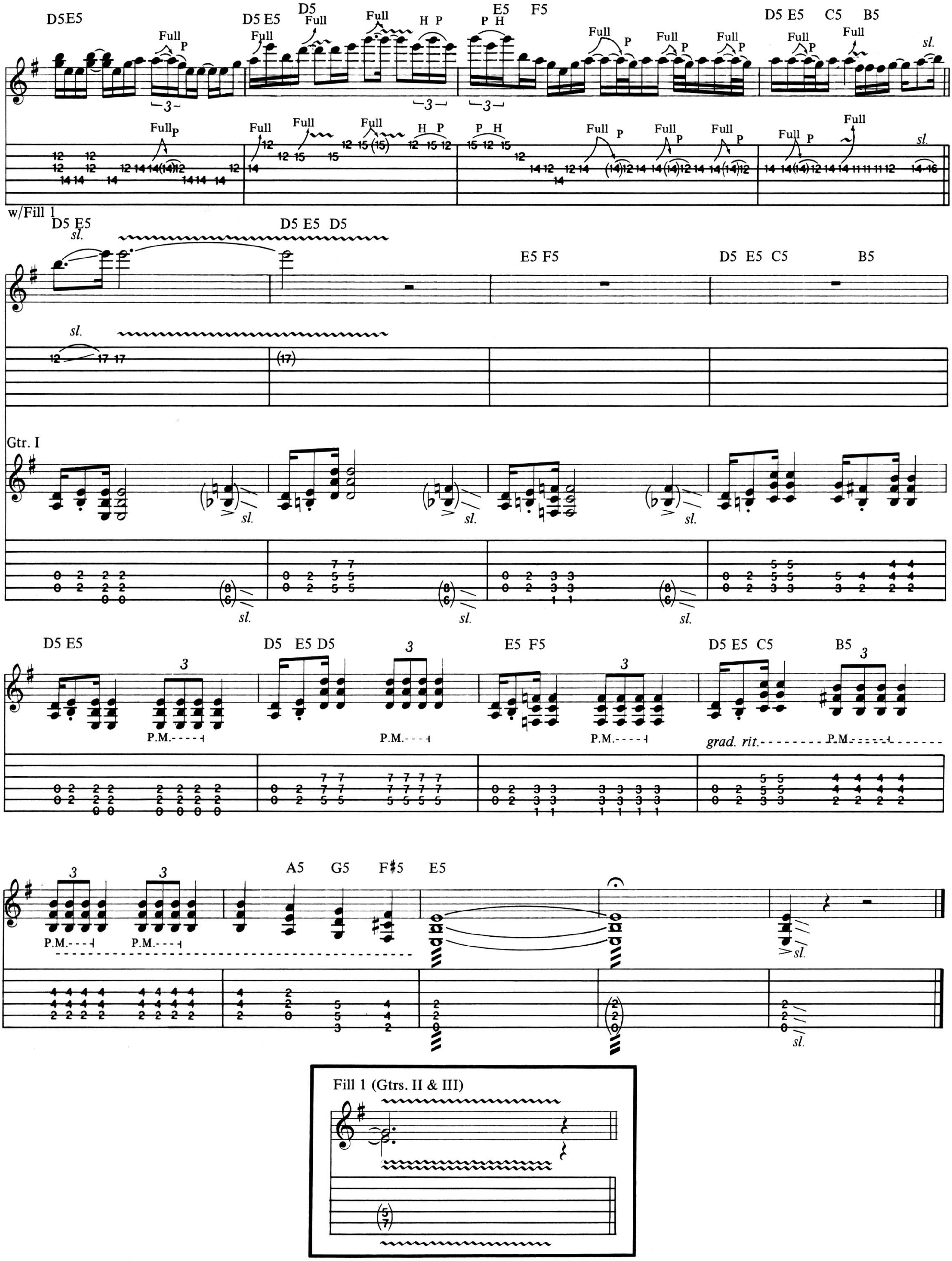

Chorus
N.C. (E5)
G5 F#5
C5 B5
C5 B5
(E5)
G5 F#5
C5 B5
C5 B5
San - i - tar - i - um,
Gtrs. I & II
f
sl.
H P
P.M.
(E5)
G5 F#5
C5 B5
C5 B5
leave me be.
San - i-
(E5)
G5 F#5
C5 B5
C5
B5
2nd time to Coda
tar - i - um,
just leave me a - lone.
w/Rhy. Fig. 1 (4 times)
Em add2
Em+5
Em7add4
A add4
G
Asus4
8va
Gtr. I
Gtr. II
Gtr. III
*Tab no. on left is for Gtr. III


Em add2
loco
Em+5
Em7add4
A add4
G
Asus4
Em add2
Em+5
Em7add4
A add4
G
Asus4
D.S. al Coda
Em add2
Em+5
Em7add4
A add4
G
Asus4
Coda
(E5)
G5 F♯5
C5 B5
C5 B5
San - i - tar - i - um,
(Gtrs. I & II)
P.M.
Double time
E5
just leave me a - lone.
pick slide

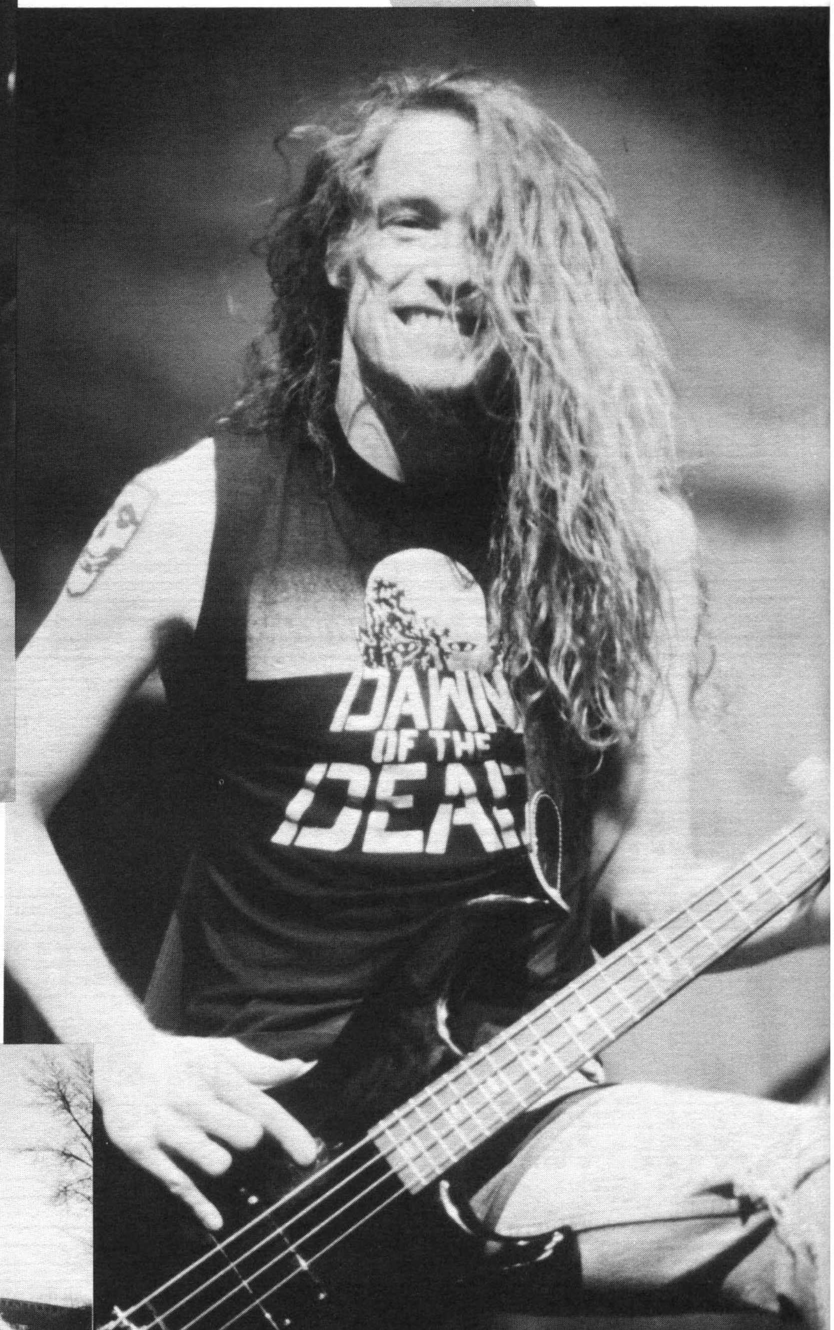

P.M.
N.C. (E5)
H
P.M.
N.C. (E5)
Rhy. Fig. 2
Play 3 times
(end Rhy. Fig. 2)
Tempo I
D5 E5
D5 E5 D5
E5 F5
Fear of liv - ing on, natives get - ting rest - less now, mu - ti - ny in the air.
D5 E5 C5
B5
D5 E5
D5 E5 D5
Got some death to do. Mir - ror stares back hard. "Kill," it's such a friend -

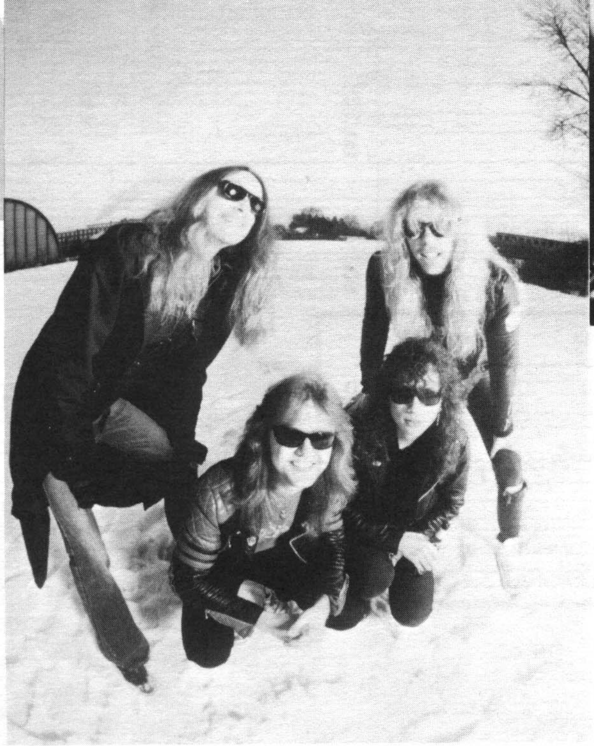

E5 F5
D5 E5 C5
B5
(E5)
ly word. Seems the on - ly way
for reach - ing out a - gain.
(Scream)
P.M.
sl.
Double time
Guitar solo I
w/Rhy. Fig. 2 (Gtr. I) (4 times)
Gtr. II N.C. (E5)
f
8va
P
loco
Full
1/2

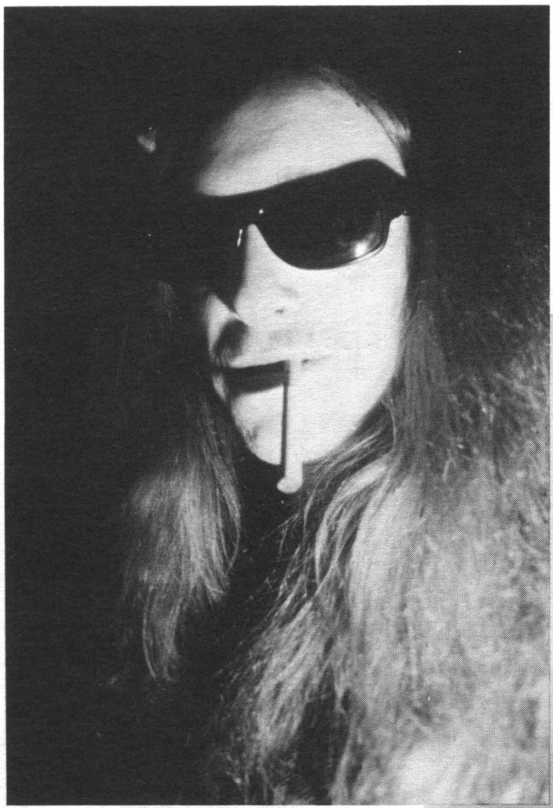

8va
sl.
Full Full
Tempo I
D5 E5
Gtr. I
loco
E5 D5
Gtr. II
E5
D5 E5 D5
E5 F5
D5 E5 C5
B5
P.M.
H P
(Gtr. I)
Rhy. Fig. 3
(end Rhy. Fig. 3)
w/Rhy. Fig. 3 (5 times)
Gtr. III
D5 E5
Riff B (Both gtrs.)
(end Riff B)
Guitar solo II
w/Riff B (2 times)
Gtr. IV
f

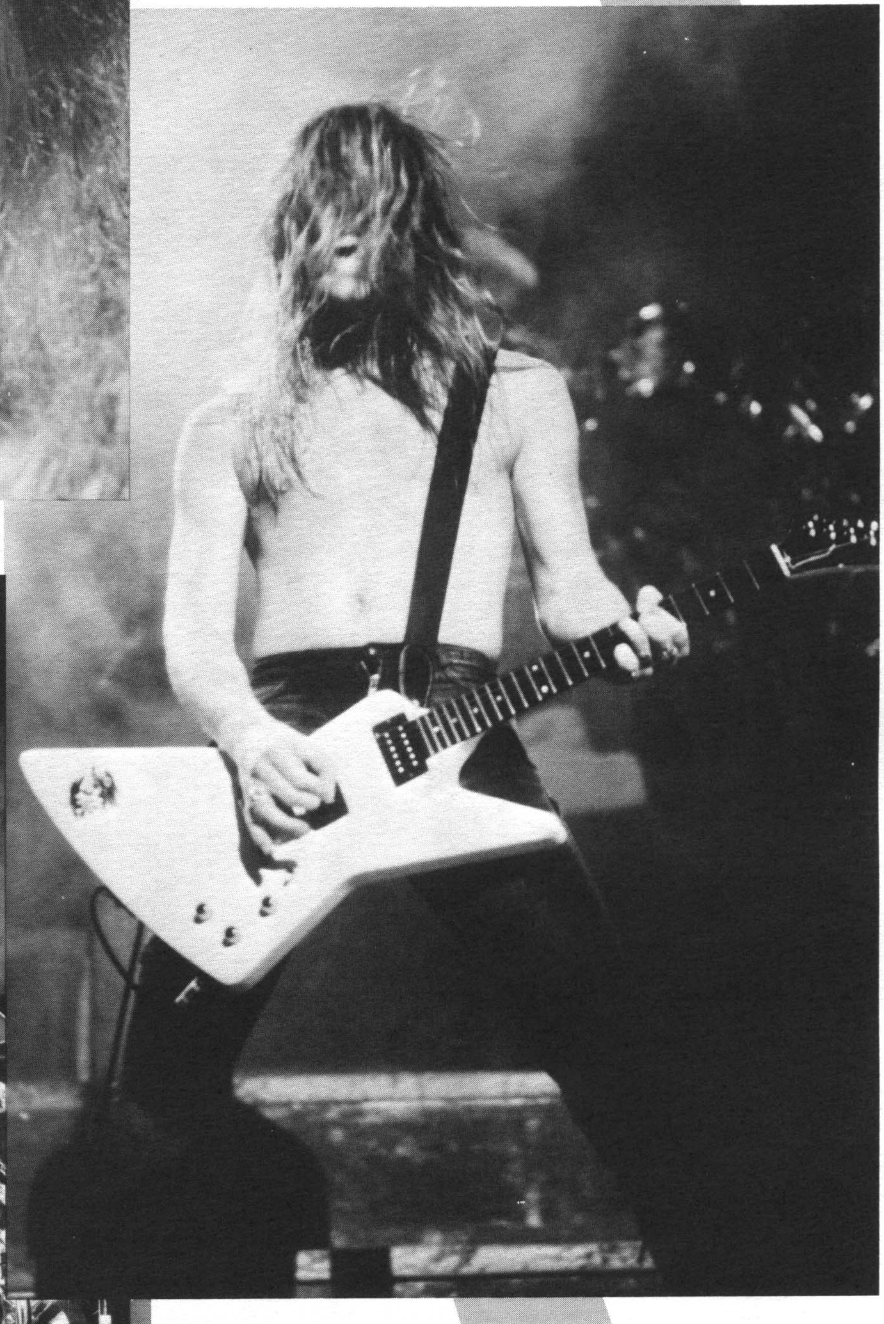

D5E5
D5 E5
D5
E5
F5
D5 E5 C5 B5
Full
P
H
sl.
w/Fill 1
D5 E5
D5 E5 D5
E5 F5
D5 E5 C5
B5
Gtr. I
P.M.
grad. rit.
A5
G5
F♯5
E5
Fill 1 (Gtrs. II & III)




DAWN
OF THE
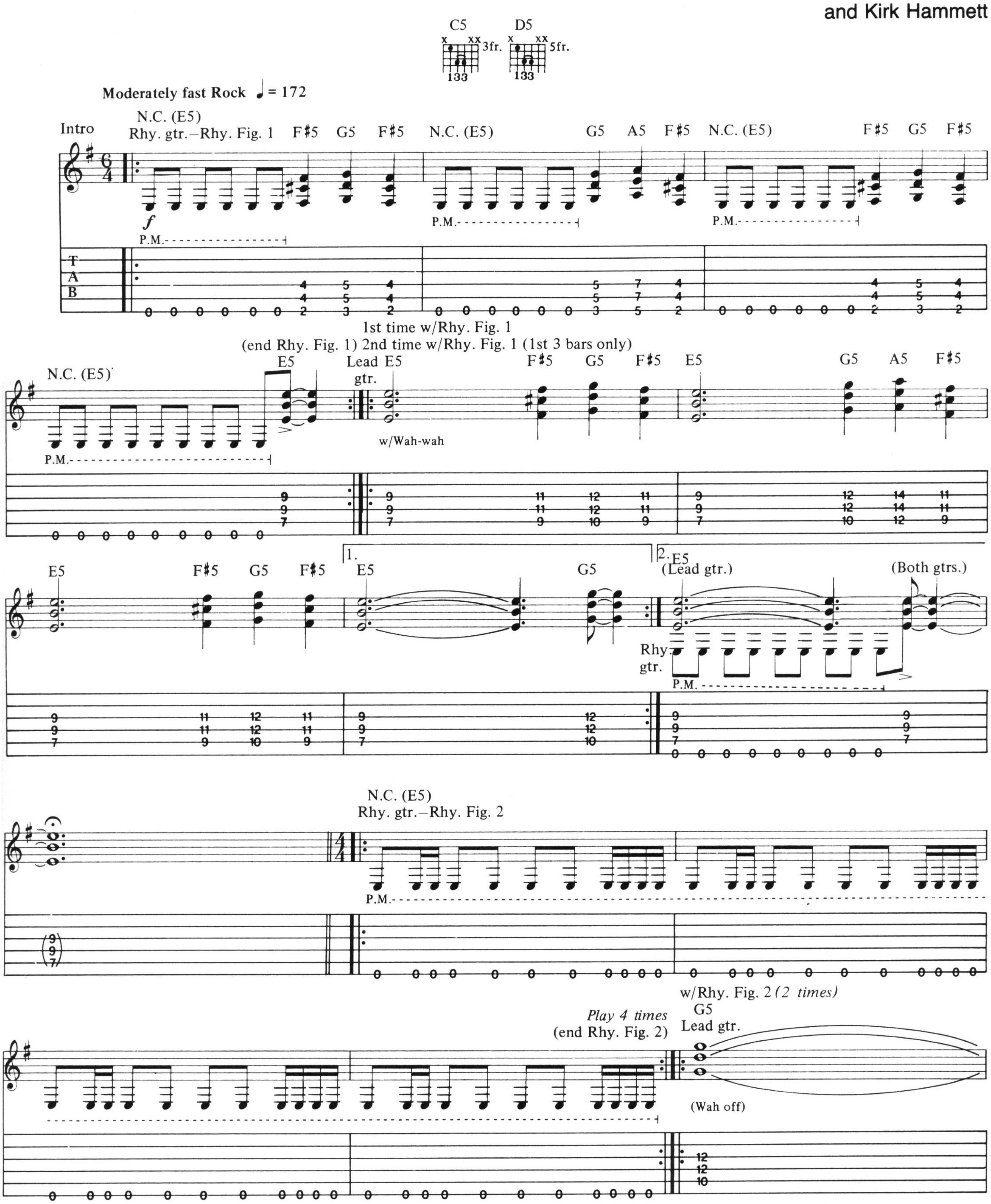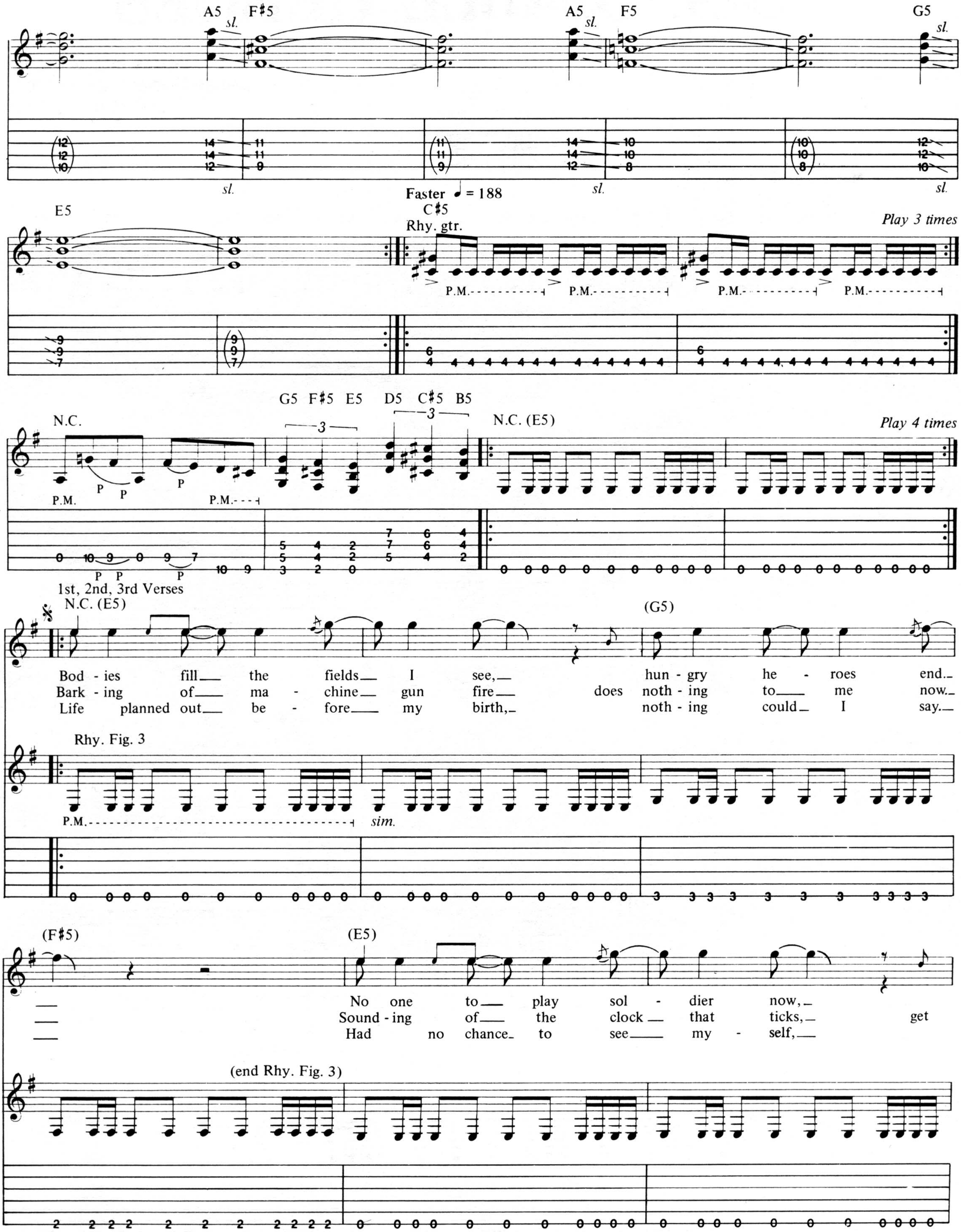







METALLICA
METALLICA
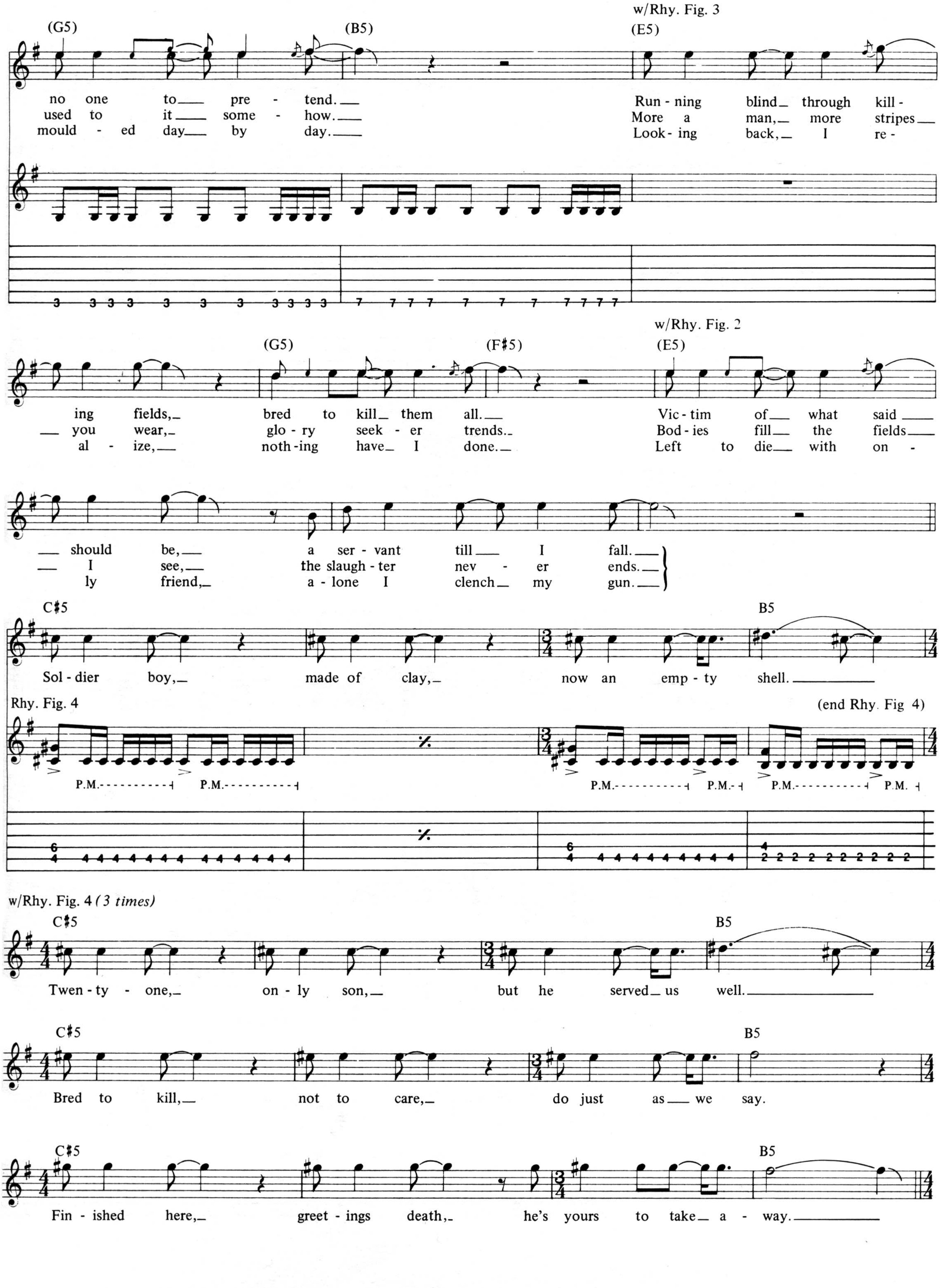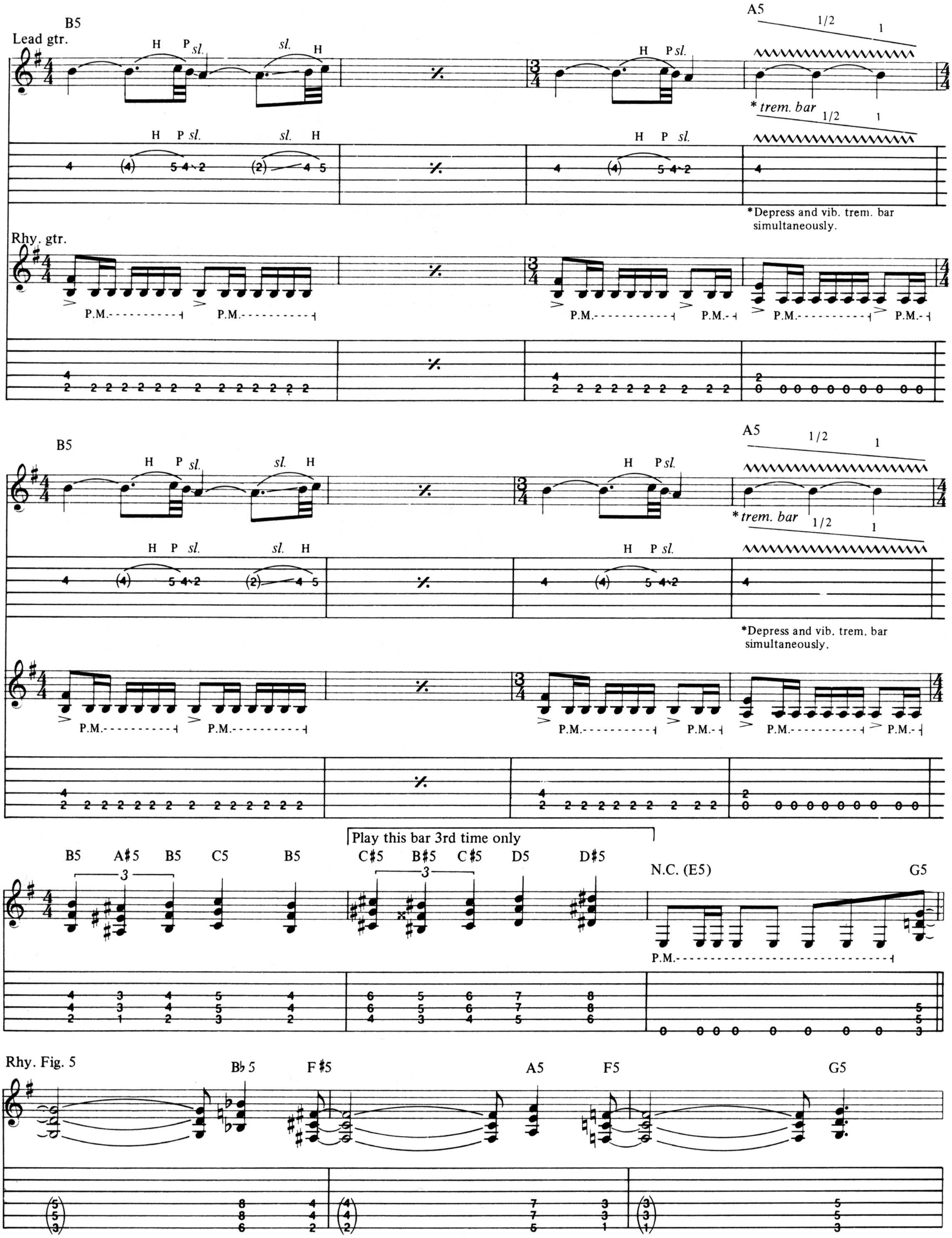


DISPOSABLE HEROES

Words and Music by
James Hetfield, Lars Ulrich,
and Kirk Hammett
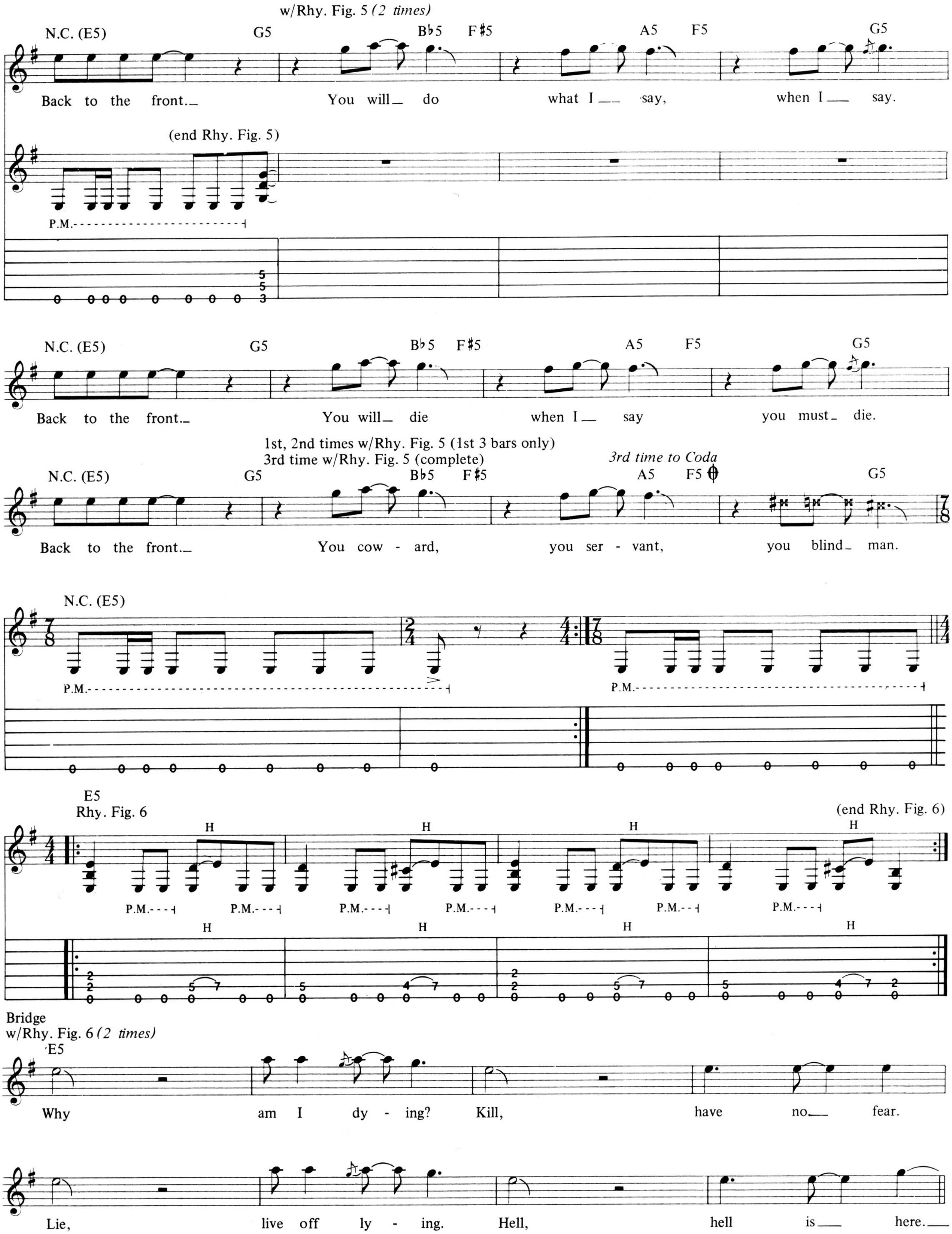



A5 F♯5 A5 F5 G5
sl.
Faster ♩ = 188
E5 C♯5
Rhy. gtr.
Play 3 times
P.M.
N.C. G5 F♯5 E5 D5 C♯5 B5 N.C. (E5)
Play 4 times
P P P
1st, 2nd, 3rd Verses
N.C. (E5) (G5)
Bod - ies fill the fields I see, hun - gry he - roes end.
Bark - ing of ma - chine gun fire does noth - ing to me now.
Life planned out be - fore my birth, noth - ing could I say.
Rhy. Fig. 3
sim.
(F♯5) (E5)
No one to play sol - dier now,
Sound - ing of the clock that ticks, get
Had no chance to see my - self,
(end Rhy. Fig. 3)
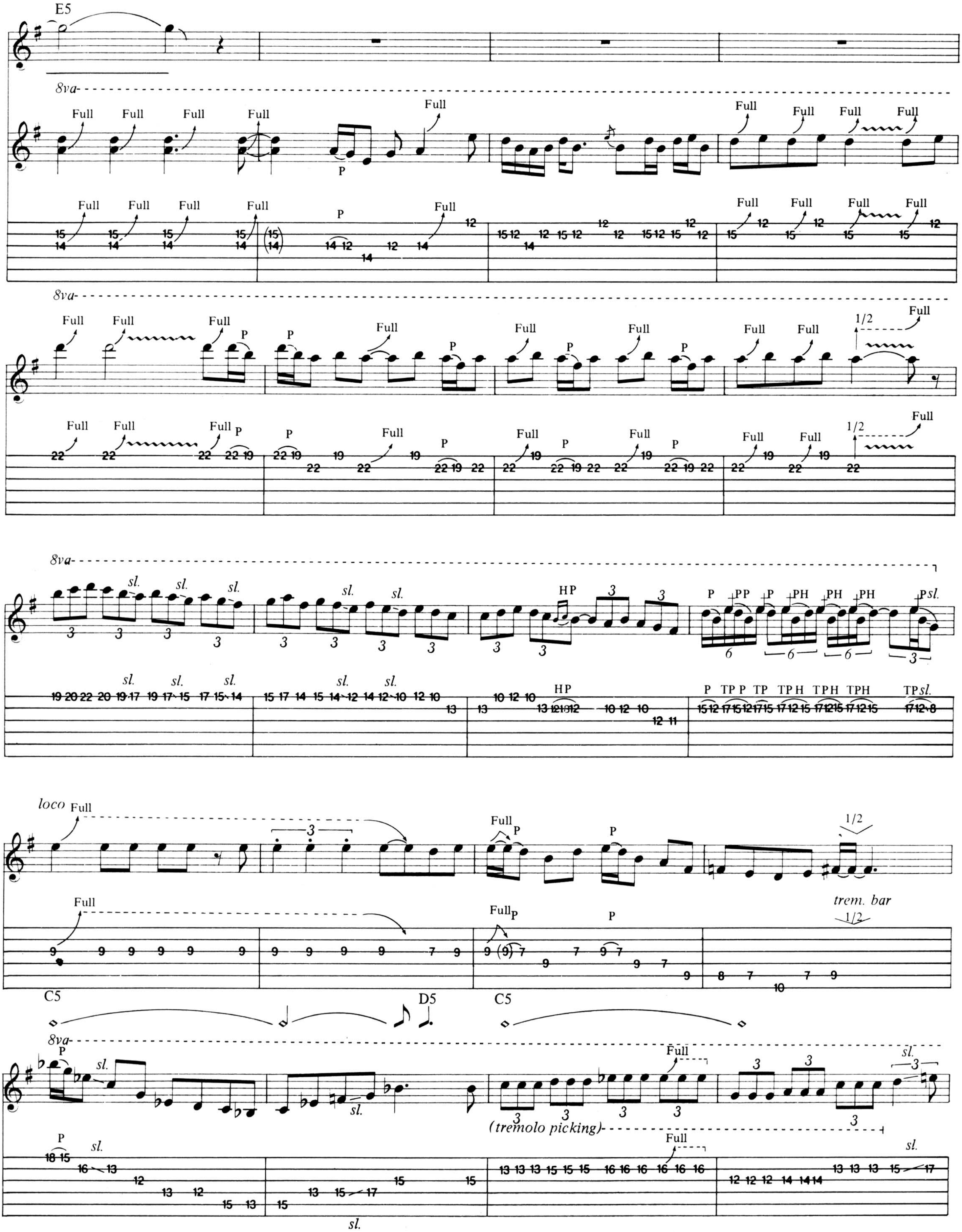

w/Rhy. Fig. 3
(G5)
(B5)
(E5)
no one to pre - tend. Run - ning blind through kill -
used to it some - how. More a man, more stripes
mould - ed day by day. Look - ing back, I re -
w/Rhy. Fig. 2
(G5)
(F♯5)
(E5)
ing fields, bred to kill them all. Vic - tim of what said
you wear, glo - ry seek - er trends. Bod - ies fill the fields
al - ize, noth - ing have I done. Left to die with on -
should be, a ser - vant till I fall.
I see, the slaugh - ter nev - er ends.
ly friend, a - lone I clench my gun.
C♯5
B5
Sol - dier boy, made of clay, now an emp - ty shell.
Rhy. Fig. 4
(end Rhy. Fig 4)
P.M.
w/Rhy. Fig. 4 (3 times)
C♯5
B5
Twen - ty - one, on - ly son, but he served us well.
C♯5
B5
Bred to kill, not to care, do just as we say.
C♯5
B5
Fin - ished here, greet - ings death, he's yours to take a - way.
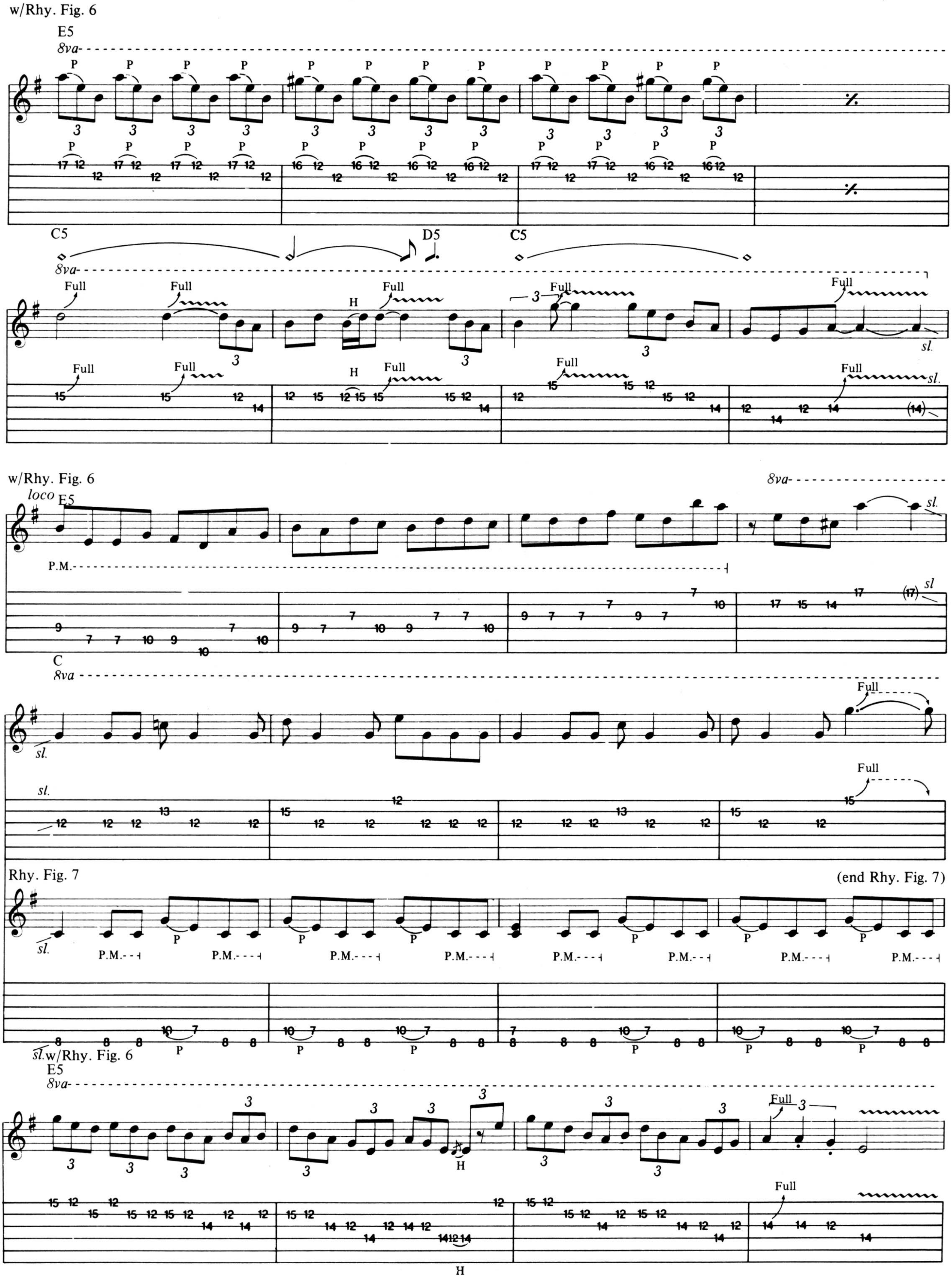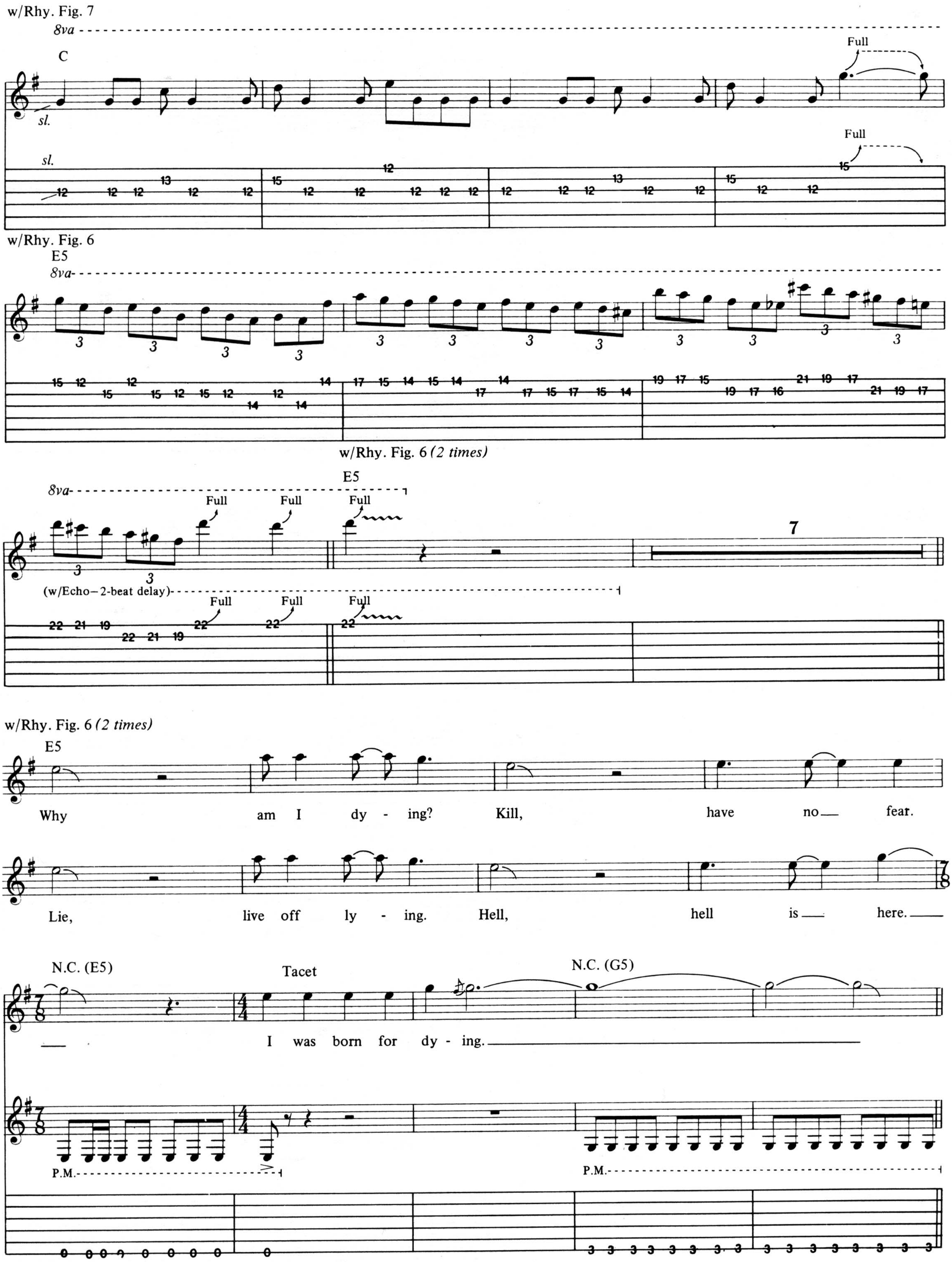


B5
Lead gtr.
H P sl.
sl. H
A5
1/2
1
*trem. bar
*Depress and vib. trem. bar simultaneously.
Rhy. gtr.
P.M.
B5
H P sl.
sl. H
A5
1/2
1
*trem. bar
*Depress and vib. trem. bar simultaneously.
P.M.
Play this bar 3rd time only
B5 A♯5 B5 C5 B5 C♯5 B♯5 C♯5 D5 D♯5
N.C. (E5)
G5
P.M.
Rhy. Fig. 5
B♭5 F♯5 A5 F5 G5
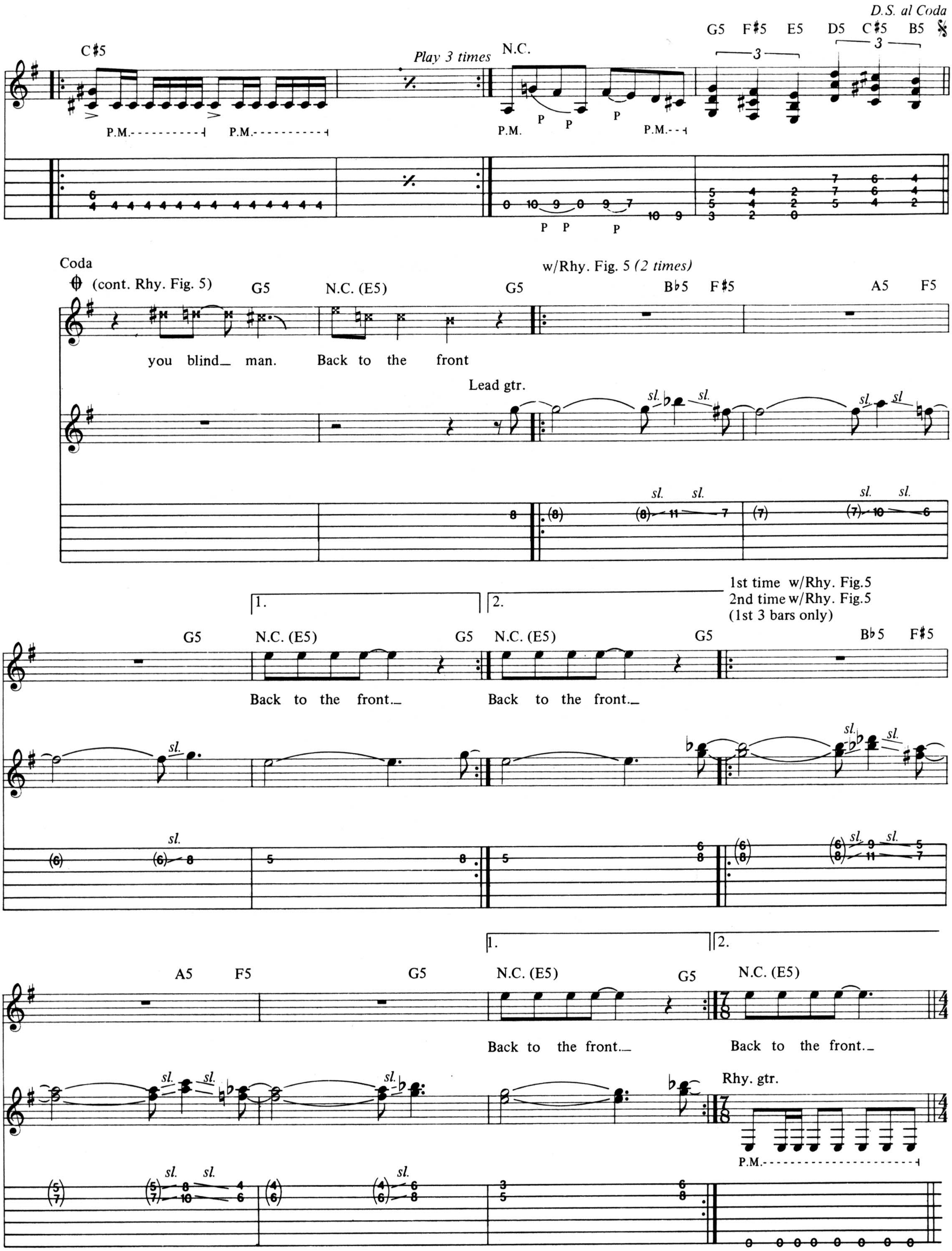

w/Rhy. Fig. 5 (2 times)
N.C. (E5) G5 B♭5 F♯5 A5 F5 G5
Back to the front. You will do what I say, when I say.
(end Rhy. Fig. 5)
P.M.
N.C. (E5) G5 B♭5 F♯5 A5 F5 G5
Back to the front. You will die when I say you must die.
1st, 2nd times w/Rhy. Fig. 5 (1st 3 bars only)
3rd time w/Rhy. Fig. 5 (complete)
3rd time to Coda
N.C. (E5) G5 B♭5 F♯5 A5 F5 G5
Back to the front. You cow - ard, you ser - vant, you blind man.
N.C. (E5)
P.M.
P.M.
E5
Rhy. Fig. 6
(end Rhy. Fig. 6)
H
P.M.
Bridge
w/Rhy. Fig. 6 (2 times)
E5
Why am I dy - ing? Kill, have no fear.
Lie, live off ly - ing. Hell, hell is here.
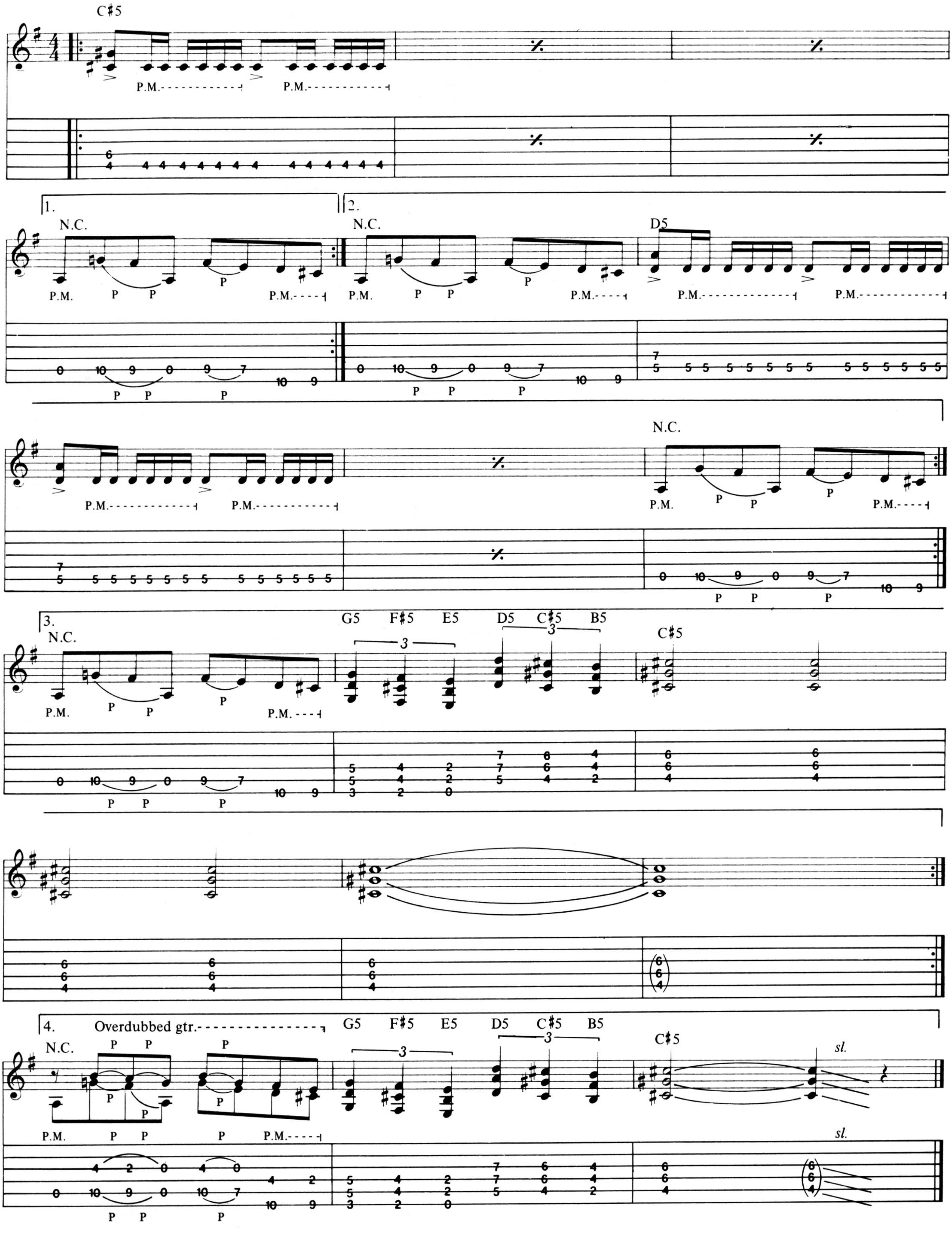
Guitar solo
w/Rhy. Fig. 6 *(4 times)*




w/Rhy. Fig. 6
E5
8va
P
C5
D5
Full
H
sl.
w/Rhy. Fig. 6
loco
E5
P.M.
8va
C
8va
Full
Rhy. Fig. 7
(end Rhy. Fig. 7)
sl.
P.M.
P
w/Rhy. Fig. 6
E5
8va
Full
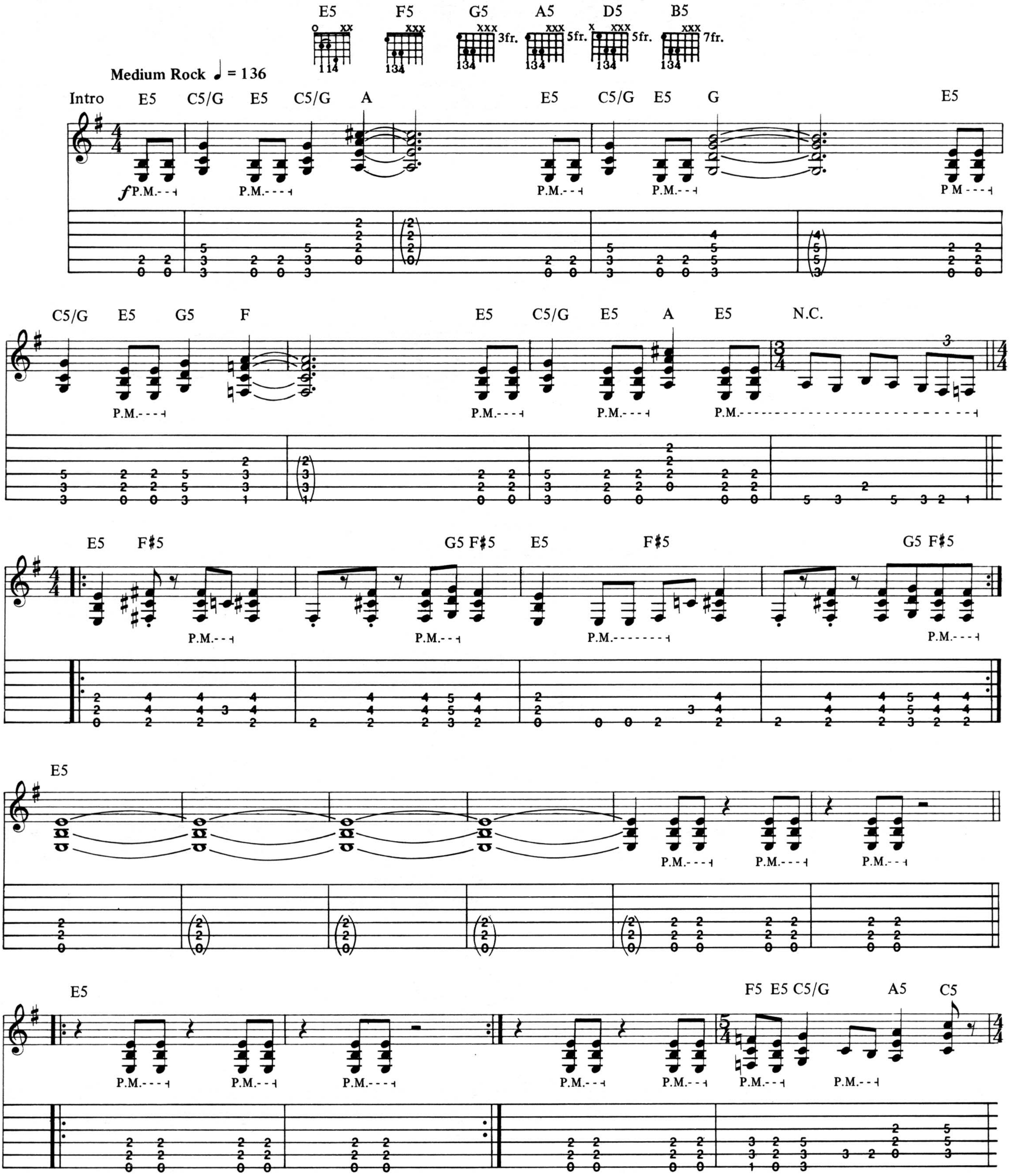

w/Rhy. Fig. 7
8va
C
Full
sl.
w/Rhy. Fig. 6
E5
w/Rhy. Fig. 6 (2 times)
(w/Echo–2-beat delay)
7
Why am I dy - ing? Kill, have no fear.
Lie, live off ly - ing. Hell, hell is here.
N.C. (E5)
Tacet
N.C. (G5)
I was born for dy - ing.
P.M.
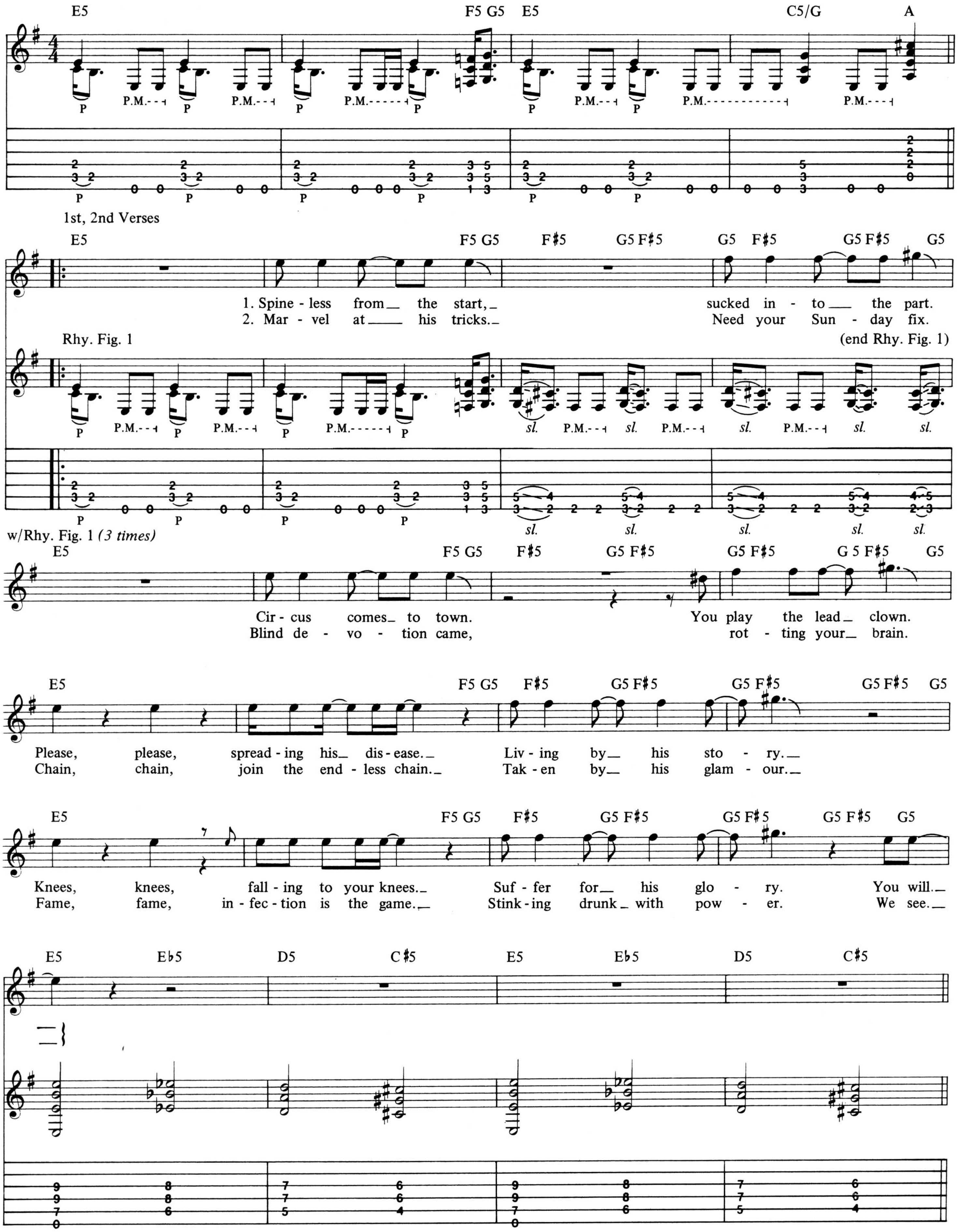

D.S. al Coda
C♯5
Play 3 times
N.C.
G5 F♯5 E5 D5 C♯5 B5
P.M.
Coda
(cont. Rhy. Fig. 5)
G5
N.C. (E5)
w/Rhy. Fig. 5 (2 times)
B♭5 F♯5
A5 F5
you blind_ man. Back to the front
Lead gtr.
sl.
1.
2.
1st time w/Rhy. Fig.5
2nd time w/Rhy. Fig.5
(1st 3 bars only)
Back to the front._
Back to the front._
Back to the front._
Back to the front._
Rhy. gtr.
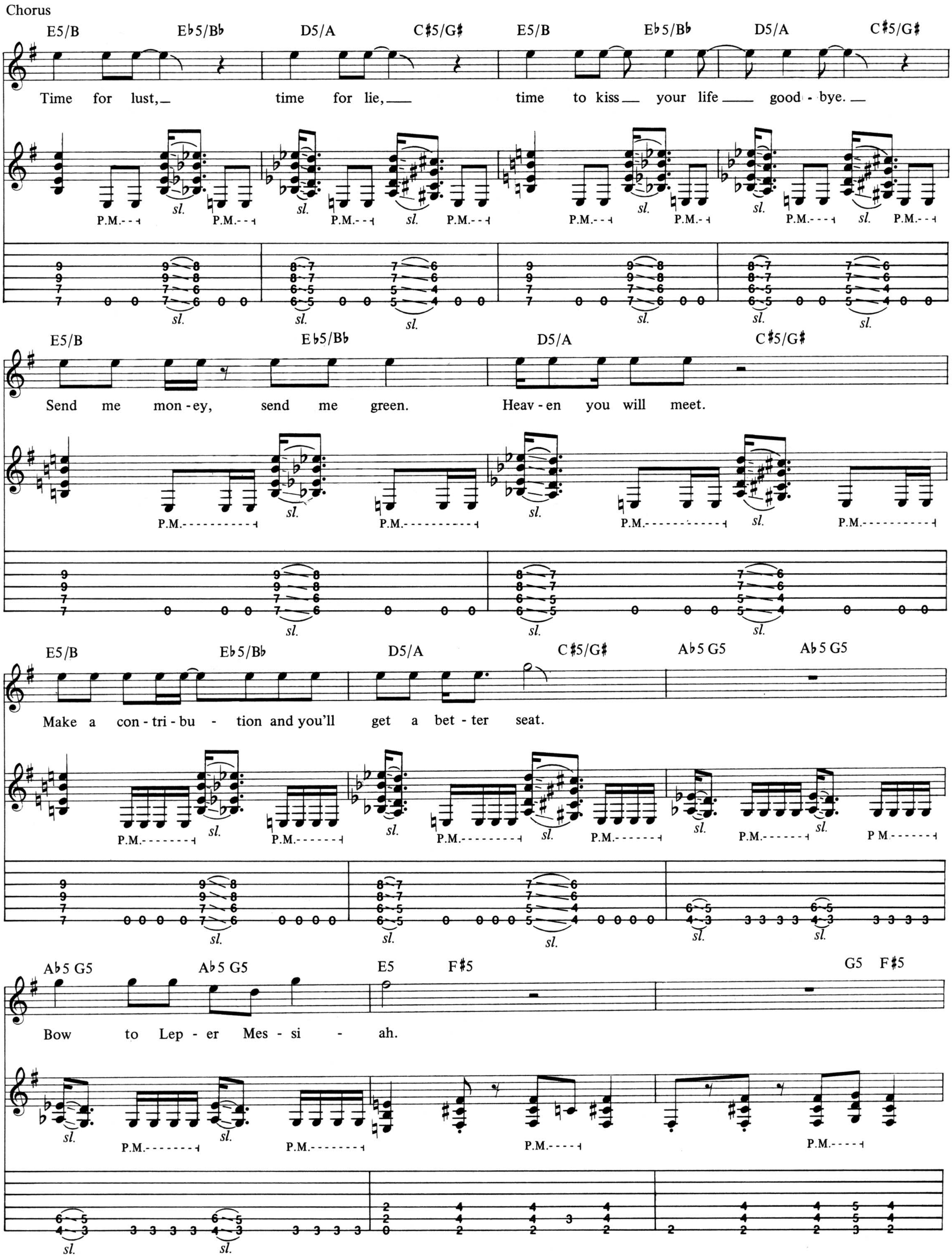

C♯5
P.M.
1.
N.C.
2.
D5
3.
G5 F♯5 E5 D5 C♯5 B5
4. Overdubbed gtr.
sl.
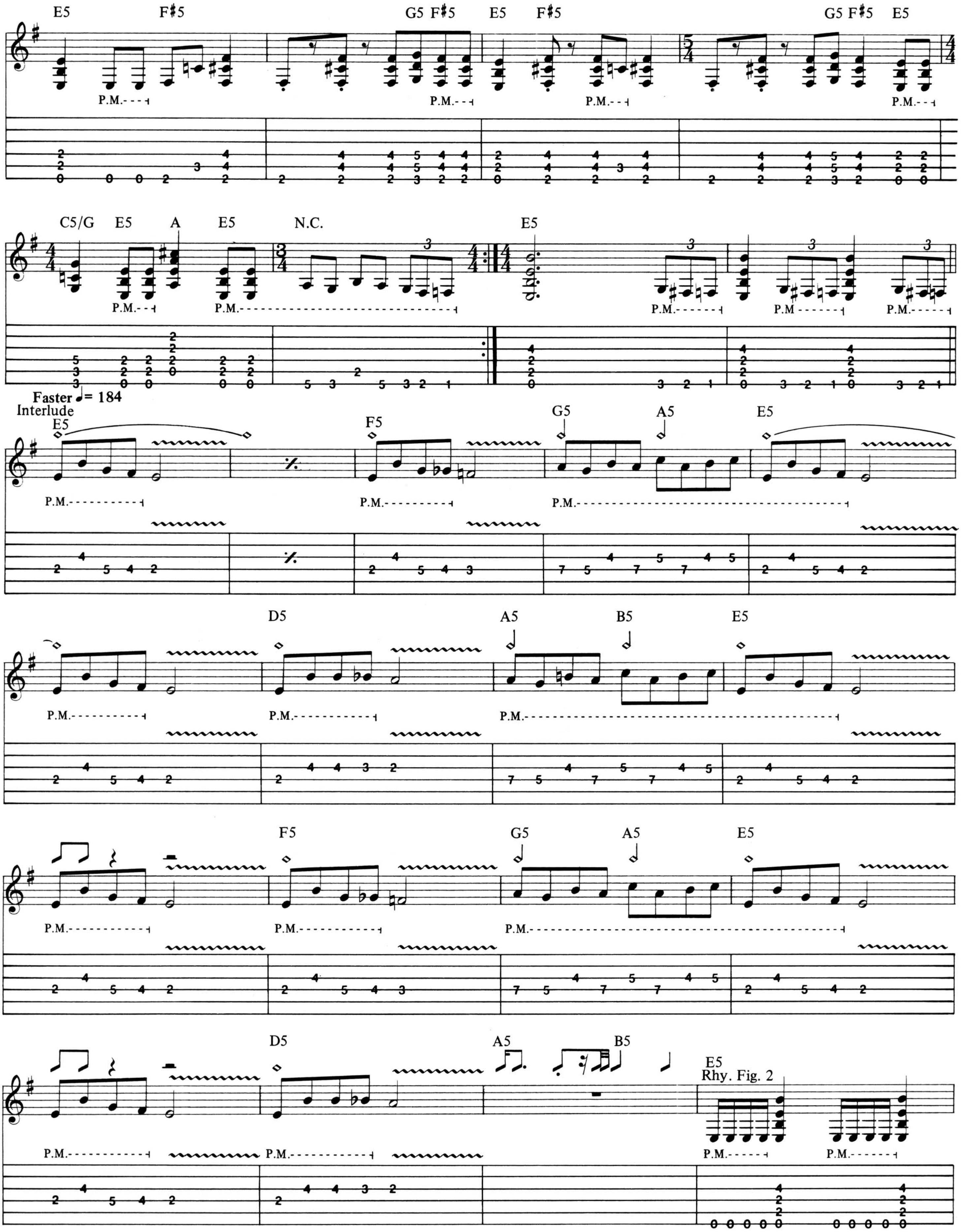
LEPER MESSIAH
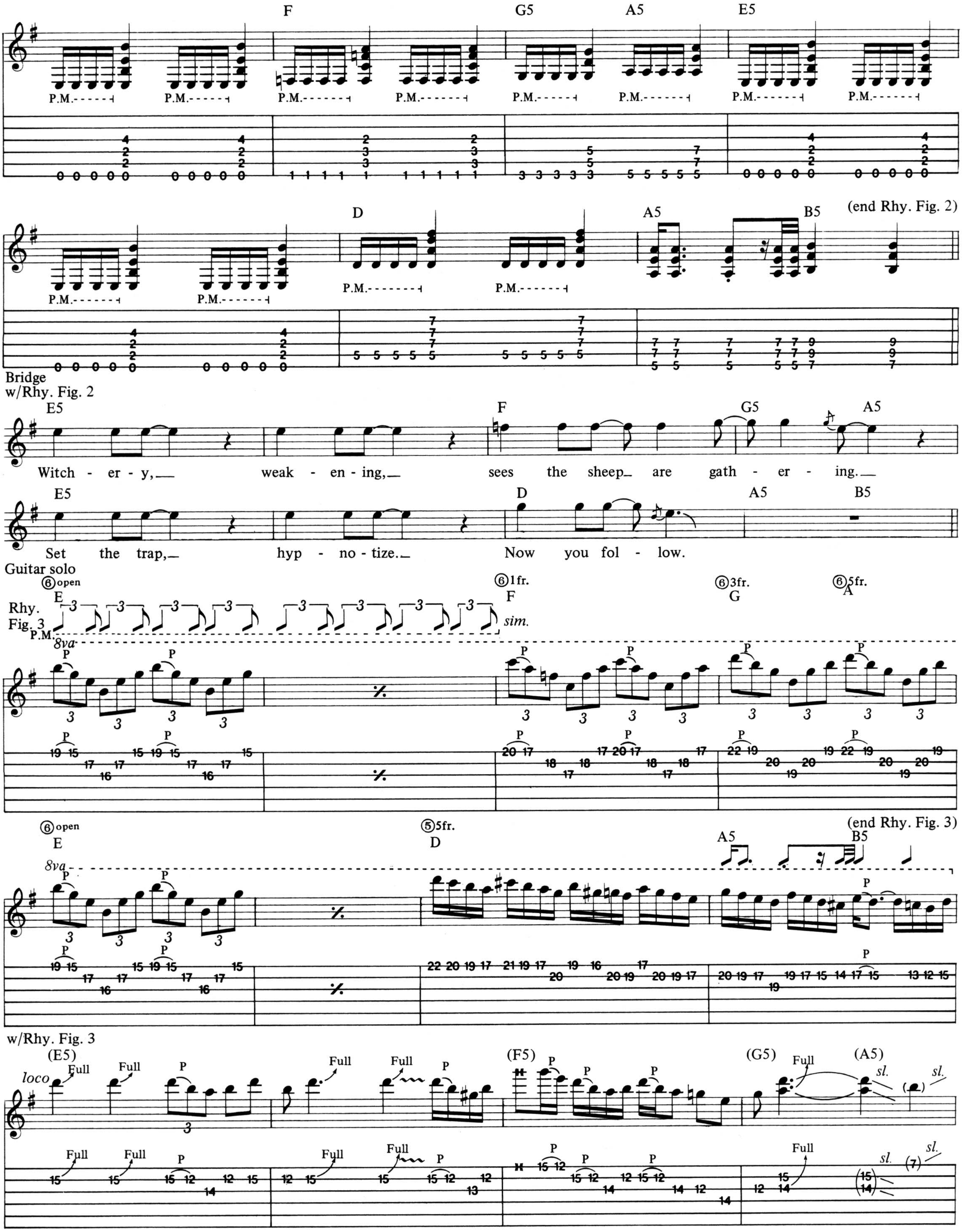
Words and Music by
James Hetfield and Lars Ulrich
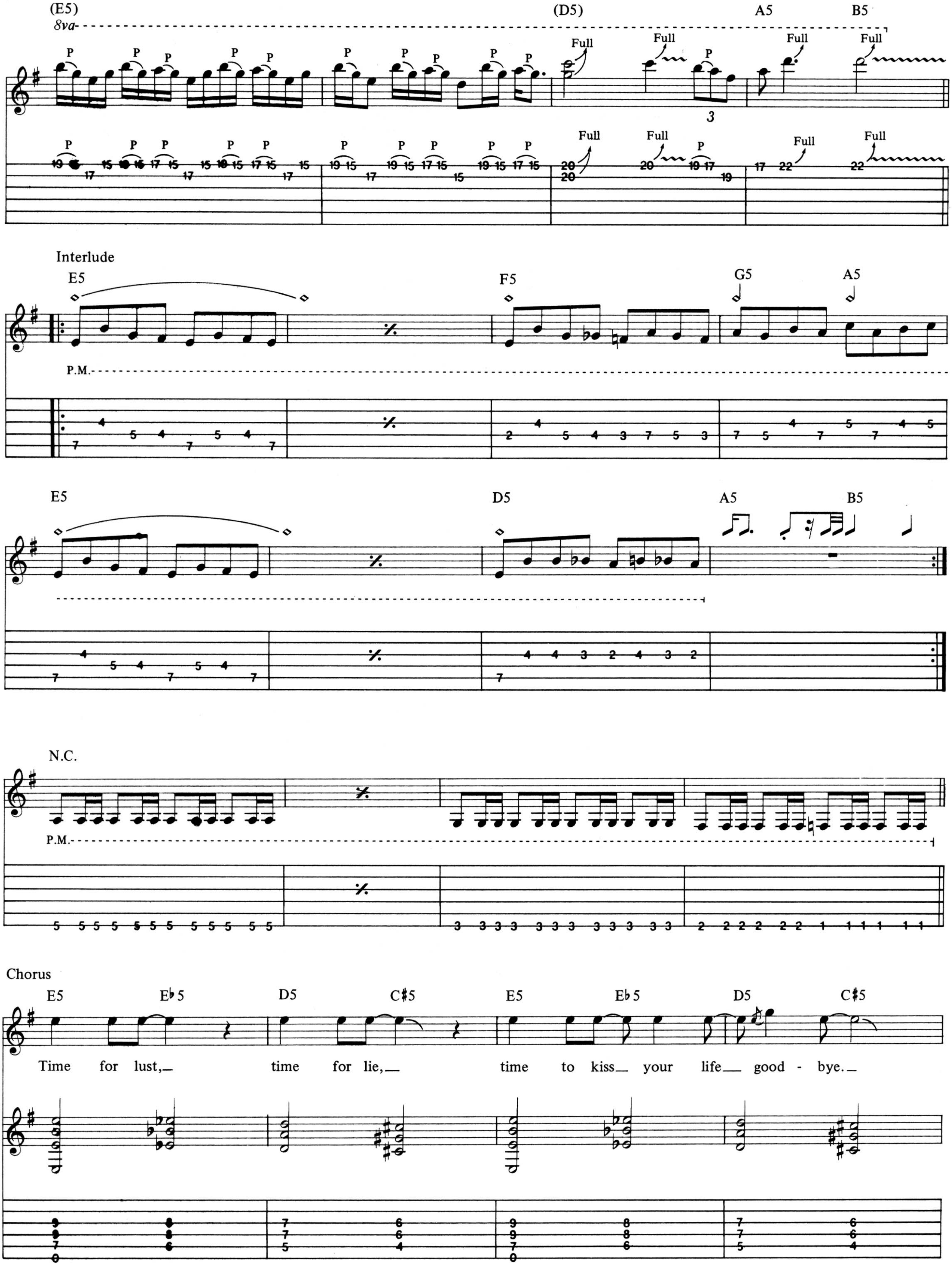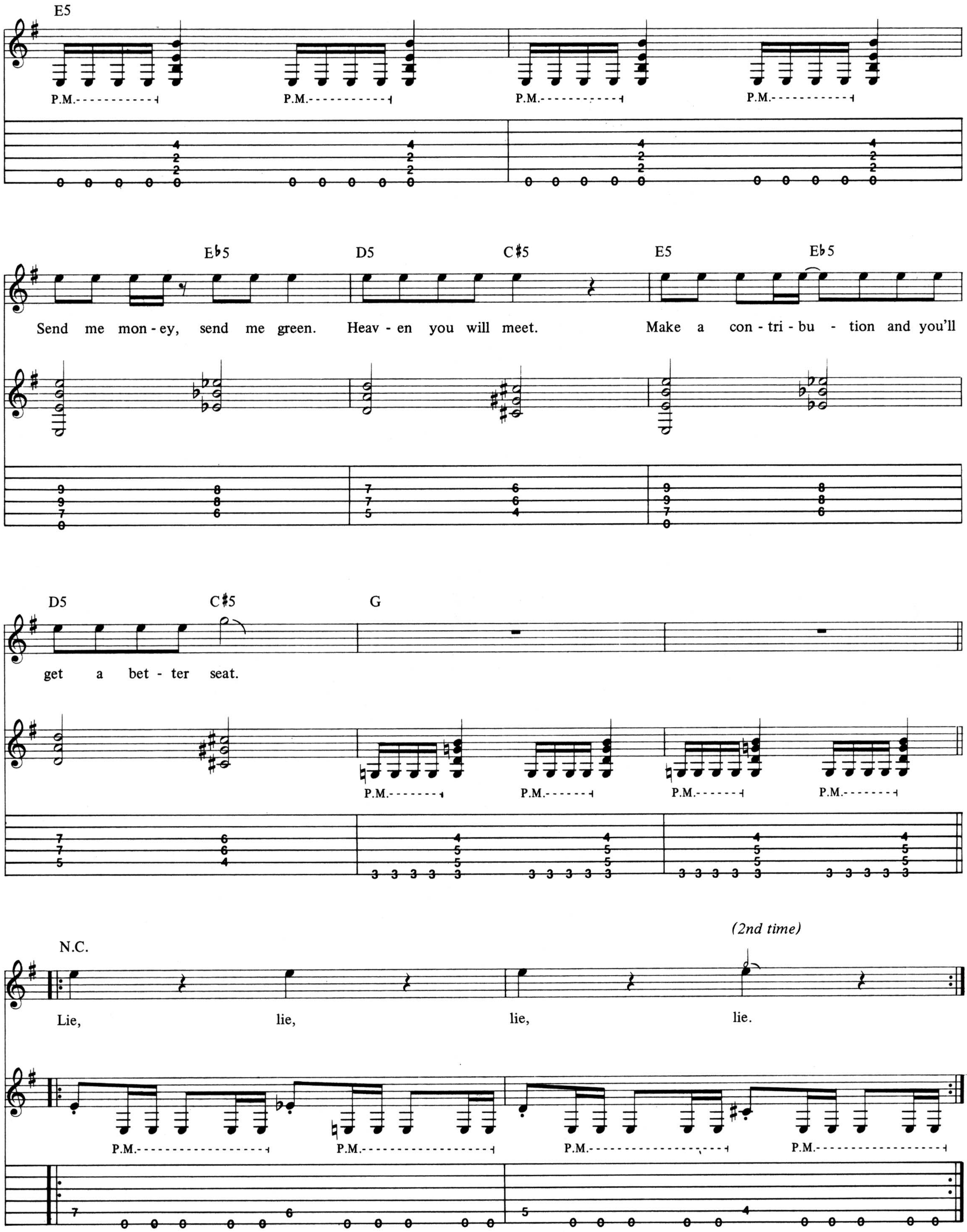



E5
F5 G5
E5
C5/G
A
P.M.
1st, 2nd Verses
E5
F5 G5
F♯5
G5 F♯5
G5
1. Spine - less from the start, sucked in - to the part.
2. Mar - vel at his tricks. Need your Sun - day fix.
Rhy. Fig. 1
(end Rhy. Fig. 1)
sl.
w/Rhy. Fig. 1 (3 times)
Cir - cus comes to town. You play the lead clown.
Blind de - vo - tion came, rot - ting your brain.
Please, please, spread - ing his dis - ease. Liv - ing by his sto - ry.
Chain, chain, join the end - less chain. Tak - en by his glam - our.
Knees, knees, fall - ing to your knees. Suf - fer for his glo - ry. You will.
Fame, fame, in - fec - tion is the game. Stink - ing drunk with pow - er. We see.
E5
E♭5
D5
C♯5
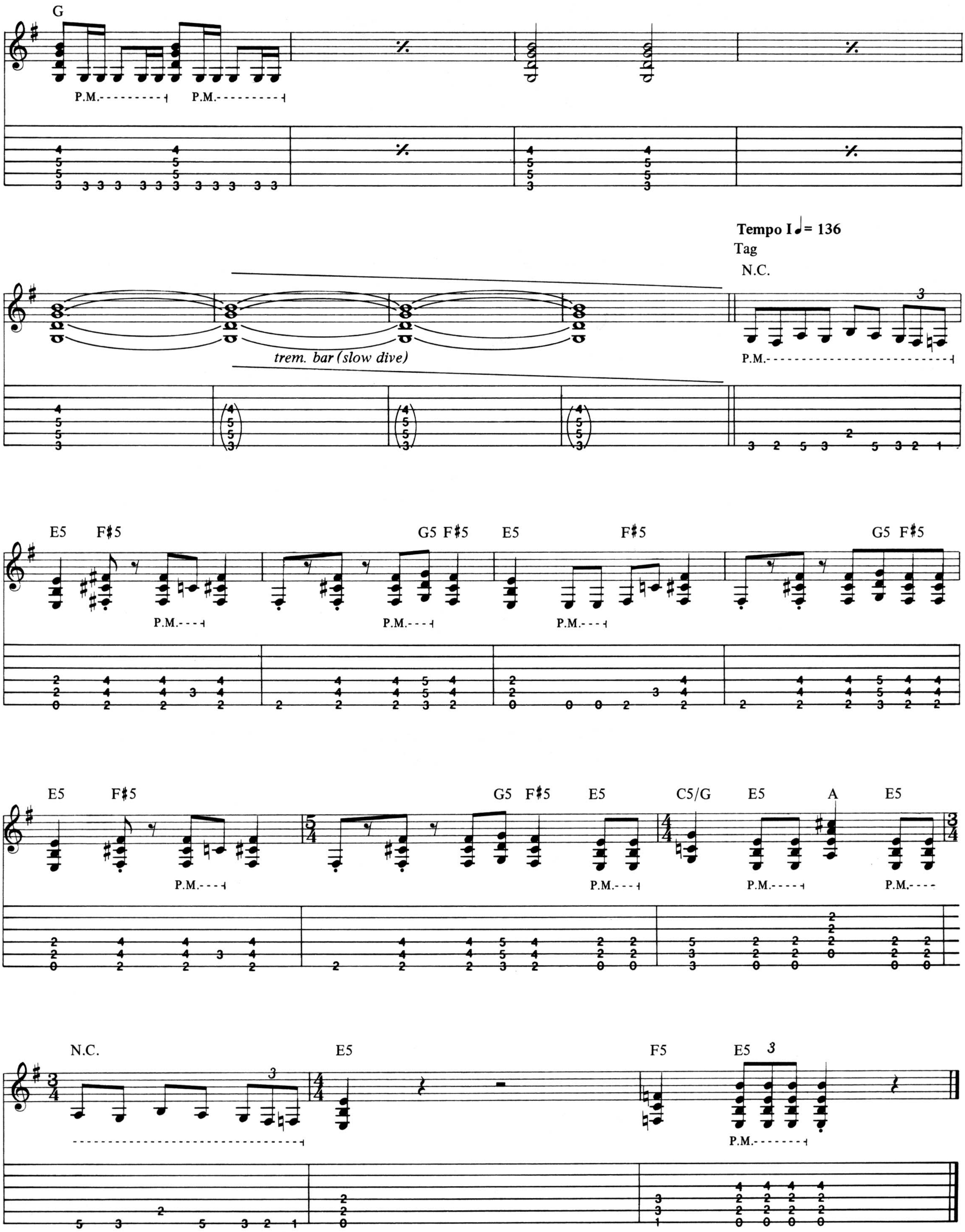

Chorus
E5/B Eb5/Bb D5/A C#5/G# E5/B Eb5/Bb D5/A C#5/G#
Time for lust, time for lie, time to kiss your life good - bye.
E5/B Eb5/Bb D5/A C#5/G#
Send me mon - ey, send me green. Heav - en you will meet.
E5/B Eb5/Bb D5/A C#5/G# Ab5 G5 Ab5 G5
Make a con - tri - bu - tion and you'll get a bet - ter seat.
Ab5 G5 Ab5 G5 E5 F#5 G5 F#5
Bow to Lep - er Mes - si - ah.
P.M.
sl.


E5
F♯5
G5 F♯5
E5
F♯5
G5 F♯5
E5
P.M.
C5/G
E5
A
E5
N.C.
E5
Faster ♩= 184
Interlude
E5
F5
G5
A5
E5
D5
A5
B5
E5
F5
G5
A5
E5
D5
A5
B5
E5
Rhy. Fig. 2


F
G5
A5
E5
P.M.
D
A5
B5
(end Rhy. Fig. 2)
Bridge
w/Rhy. Fig. 2
E5
F
G5
A5
Witch - er - y, weak - en - ing, sees the sheep are gath - er - ing.
E5
D
A5
B5
Set the trap, hyp - no - tize. Now you fol - low.
Guitar solo
⑥open
E
Rhy. Fig. 3
sim.
⑥1fr.
F
⑥3fr.
G
⑥5fr.
A
8va
⑥open
E
⑤5fr.
D
(end Rhy. Fig. 3)
A5
B5
w/Rhy. Fig. 3
(E5)
loco
Full
(F5)
(G5)
(A5)
sl.
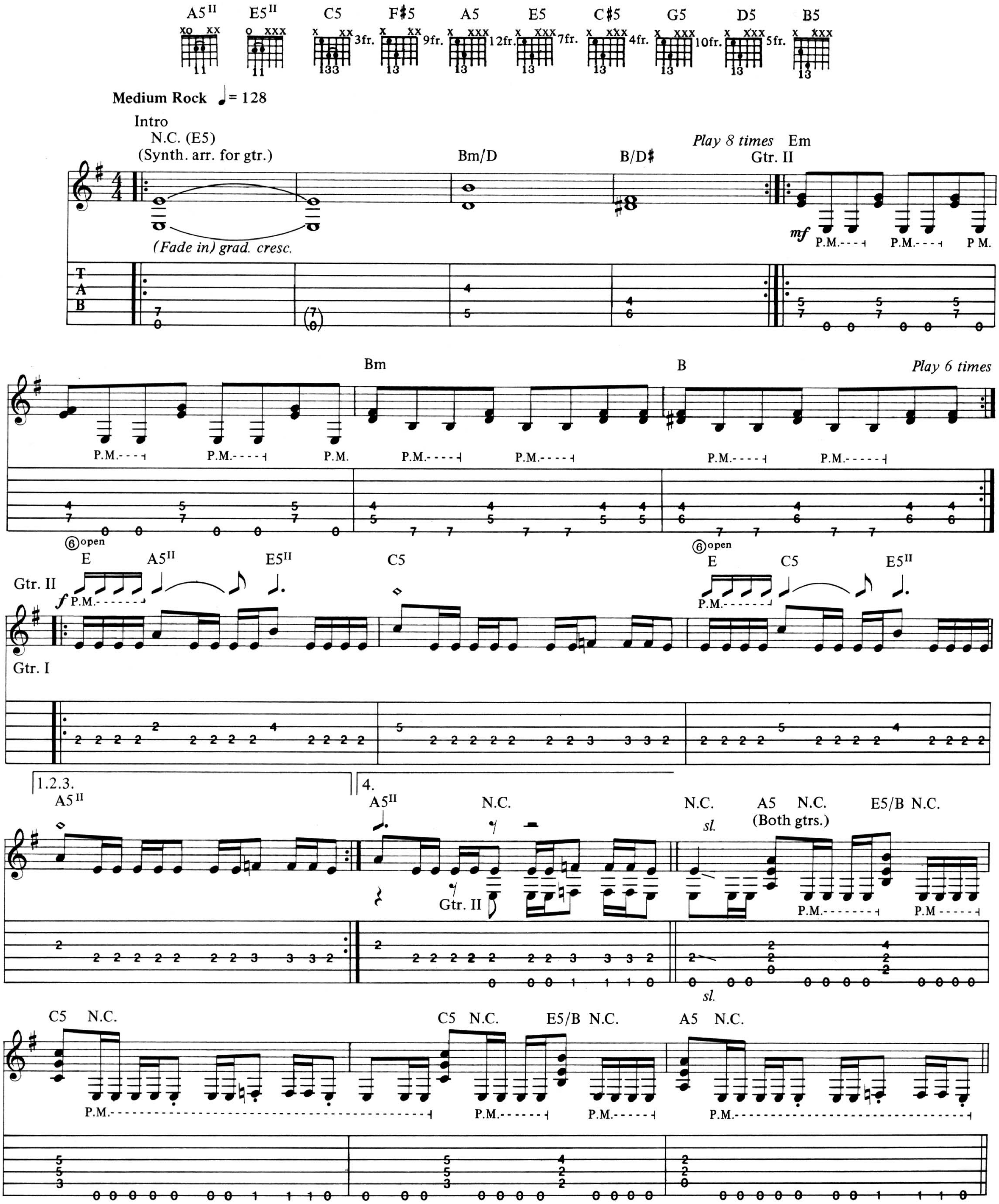

(E5) (D5) A5 B5
8va
Full
Interlude
E5 F5 G5 A5
P.M.
E5 D5 A5 B5
N.C.
P.M.
Chorus
E5 E♭5 D5 C♯5 E5 E♭5 D5 C♯5
Time for lust, time for lie, time to kiss your life good - bye.
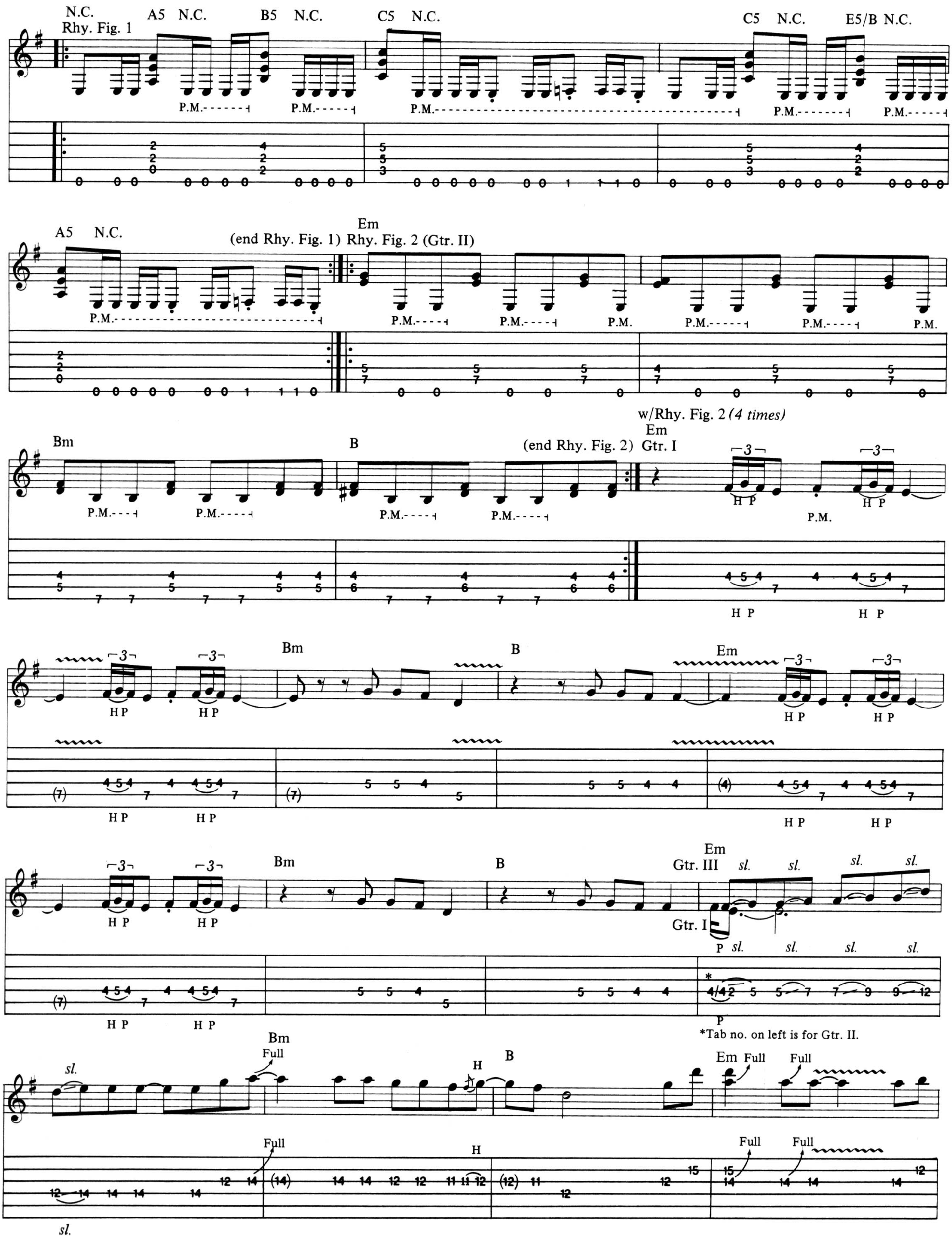

E5
P.M.
Eb5 D5 C#5 E5 Eb5
Send me mon - ey, send me green. Heav - en you will meet. Make a con - tri - bu - tion and you'll
D5 C#5 G
get a bet - ter seat.
P.M.
N.C.
(2nd time)
Lie, lie, lie, lie.
P.M.
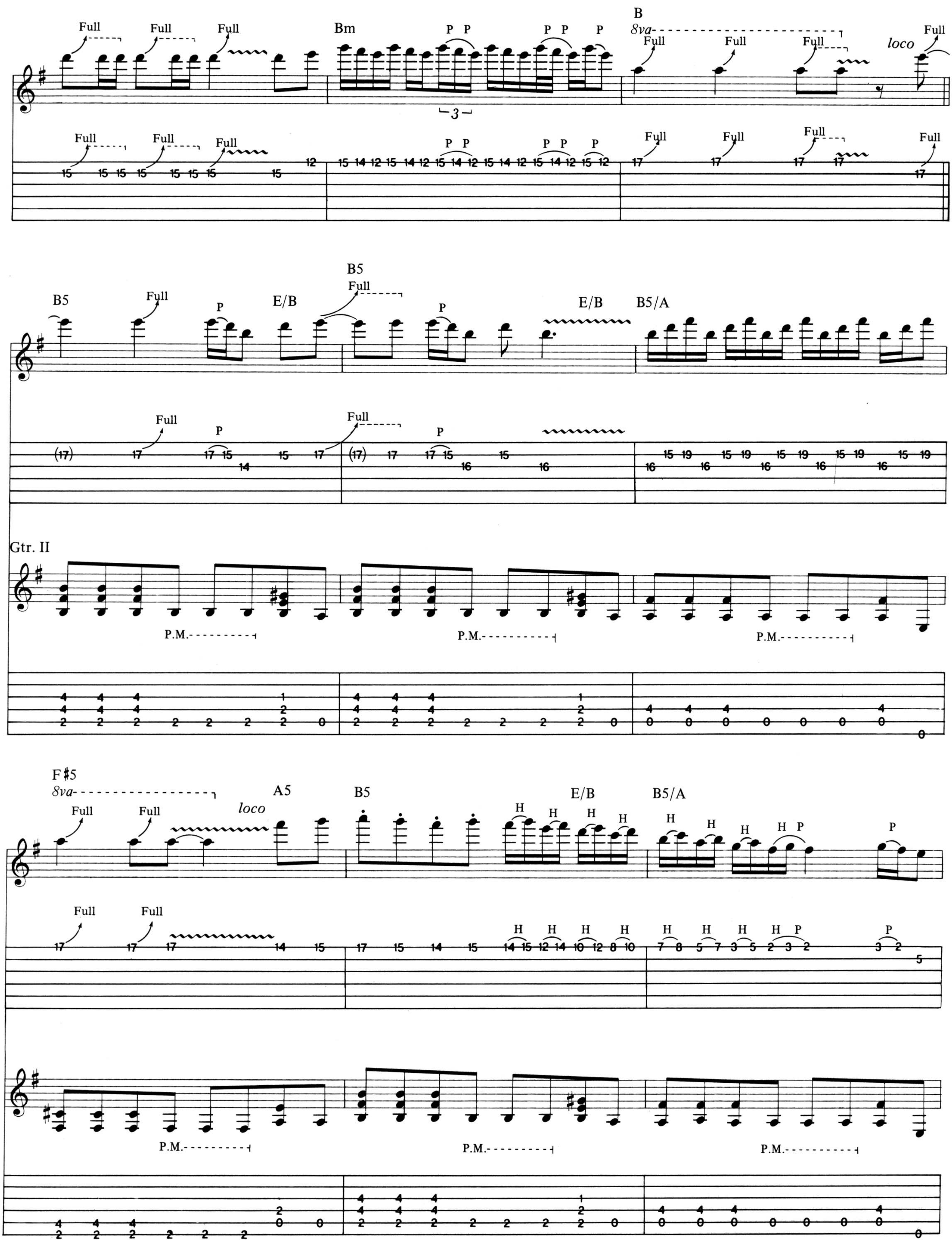

G
P.M.
trem. bar (slow dive)
Tempo I ♩= 136
Tag
N.C.
E5 F♯5 G5 F♯5
C5/G
A
F5

ORION
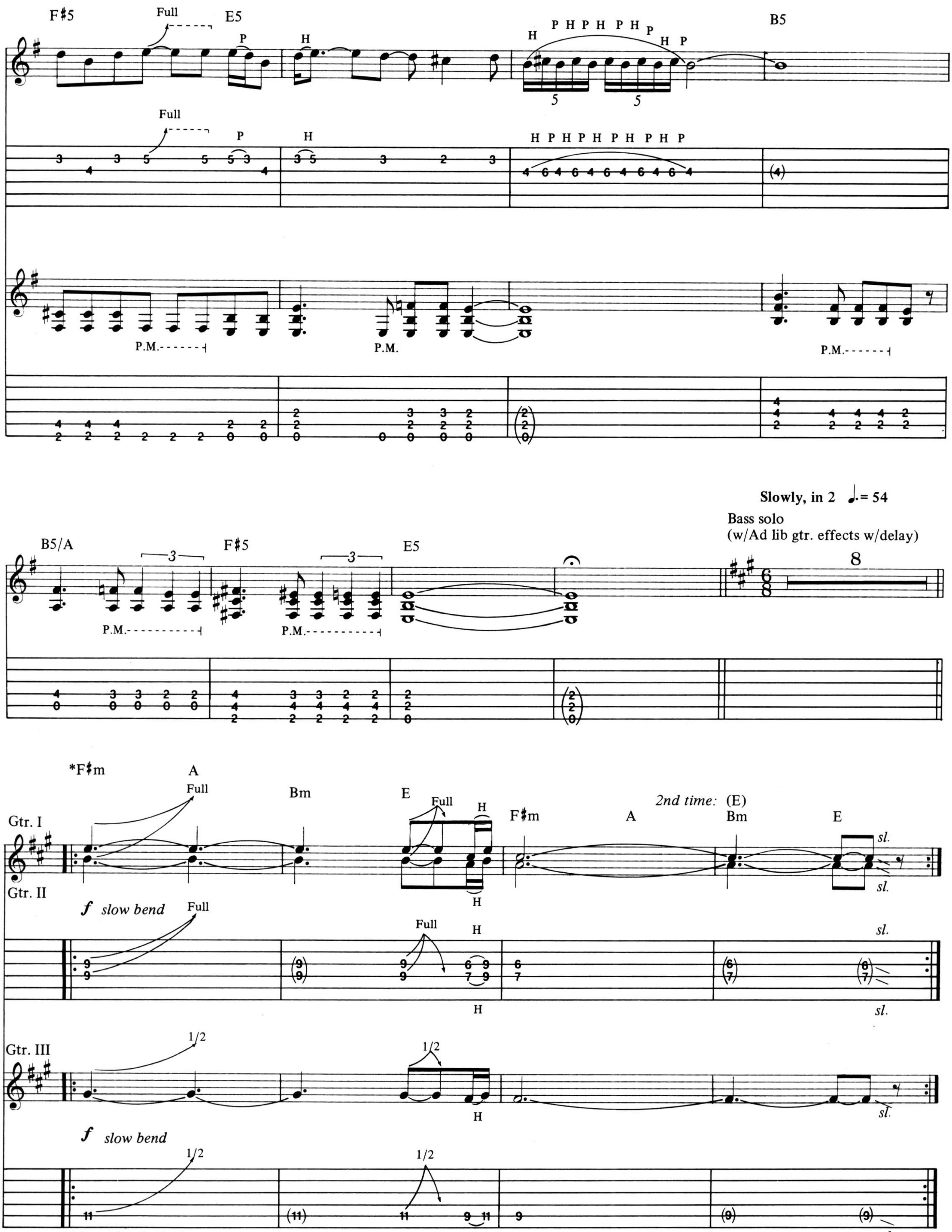
Music by
James Hetfield, Lars Ulrich,
and Cliff Burton
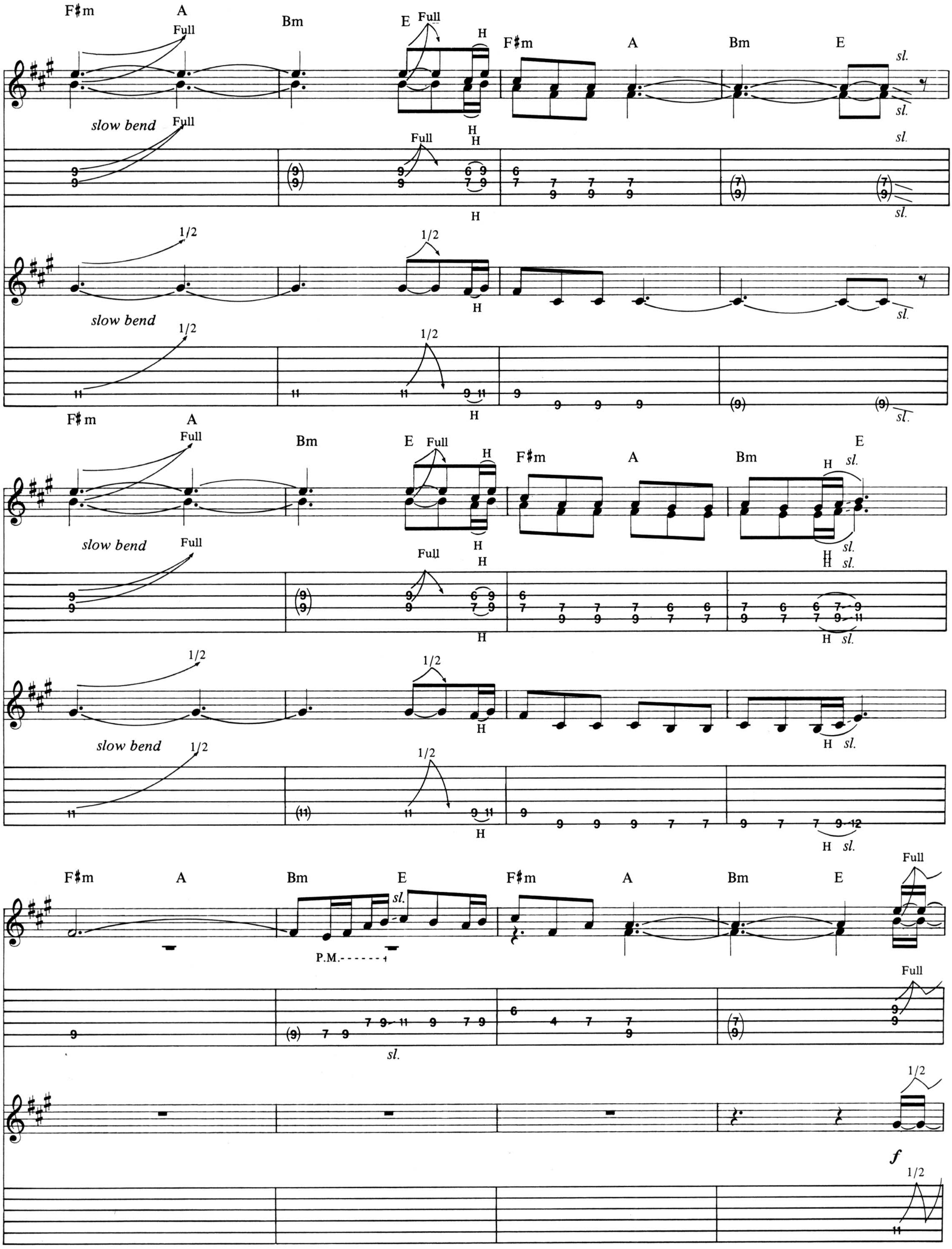



N.C.
Rhy. Fig. 1
A5 N.C.
B5 N.C.
C5 N.C.
C5 N.C.
E5/B N.C.
P.M.
A5 N.C.
(end Rhy. Fig. 1)
Em
Rhy. Fig. 2 (Gtr. II)
Bm
B
(end Rhy. Fig. 2)
w/Rhy. Fig. 2 (4 times)
Em
Gtr. I
H P
Gtr. III
Gtr. I
sl.
*Tab no. on left is for Gtr. II.
Full
H
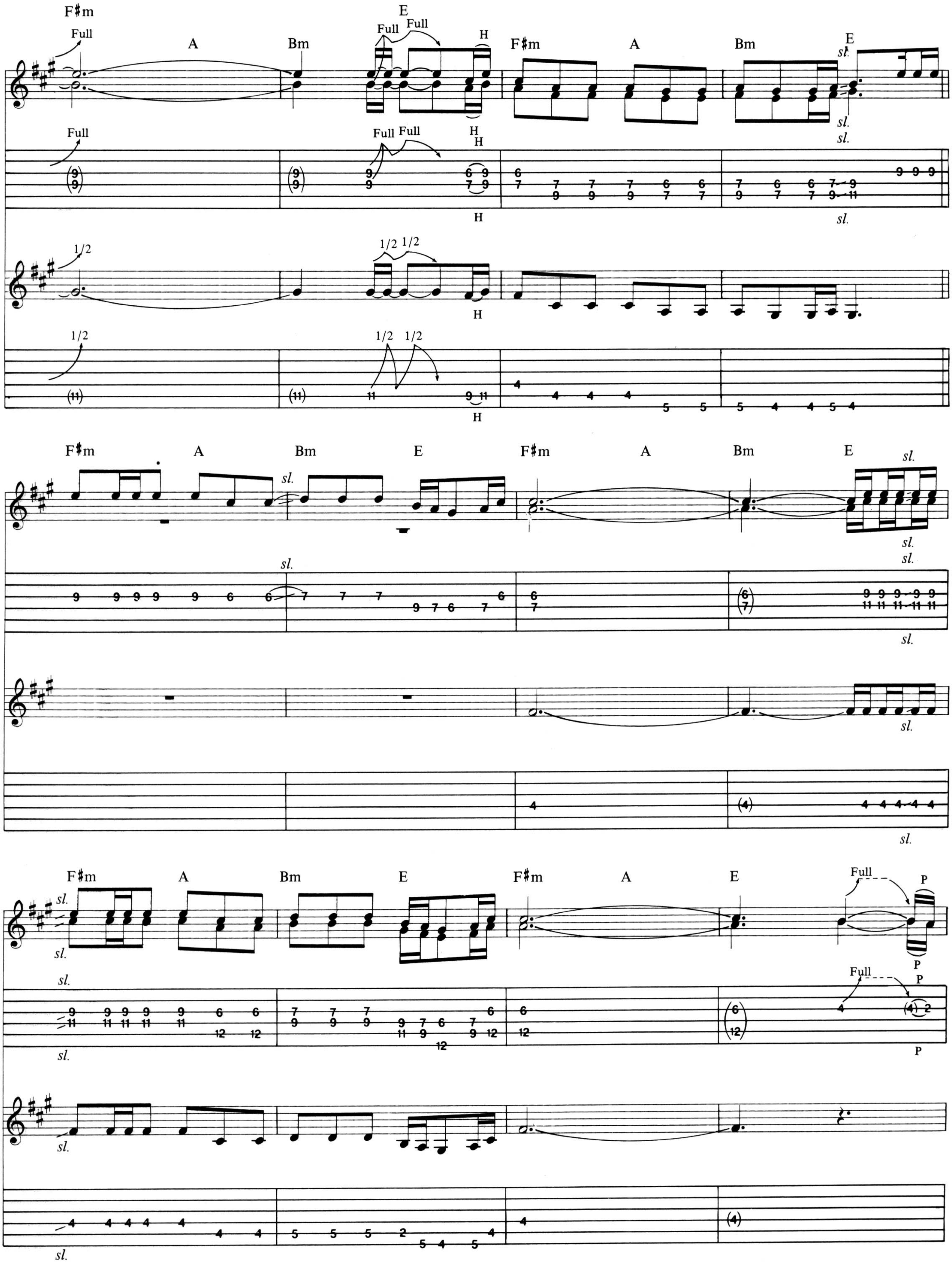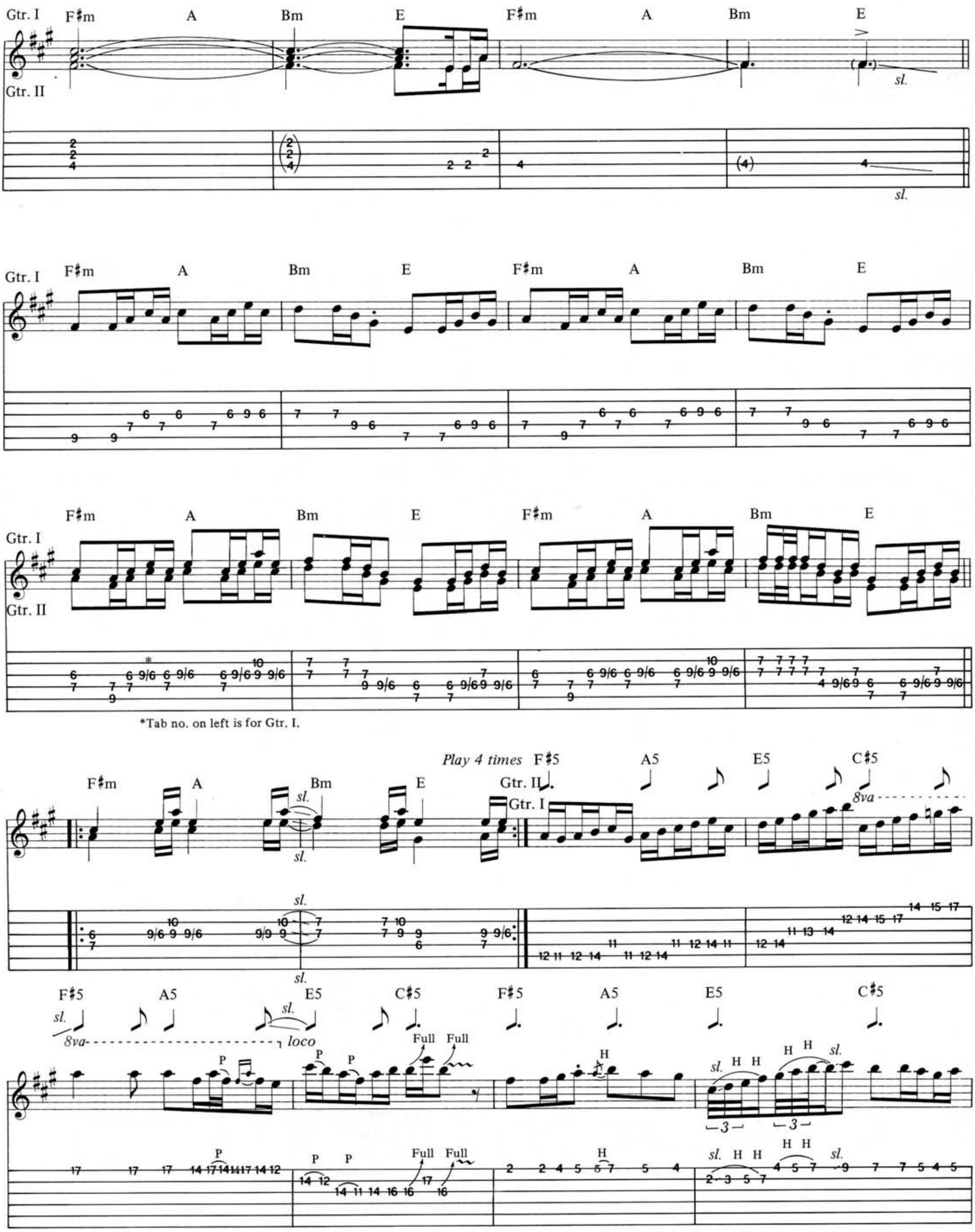


Bm
B
8va
loco
Full
B5
E/B
B5/A
Gtr. II
P.M.
F♯5
A5
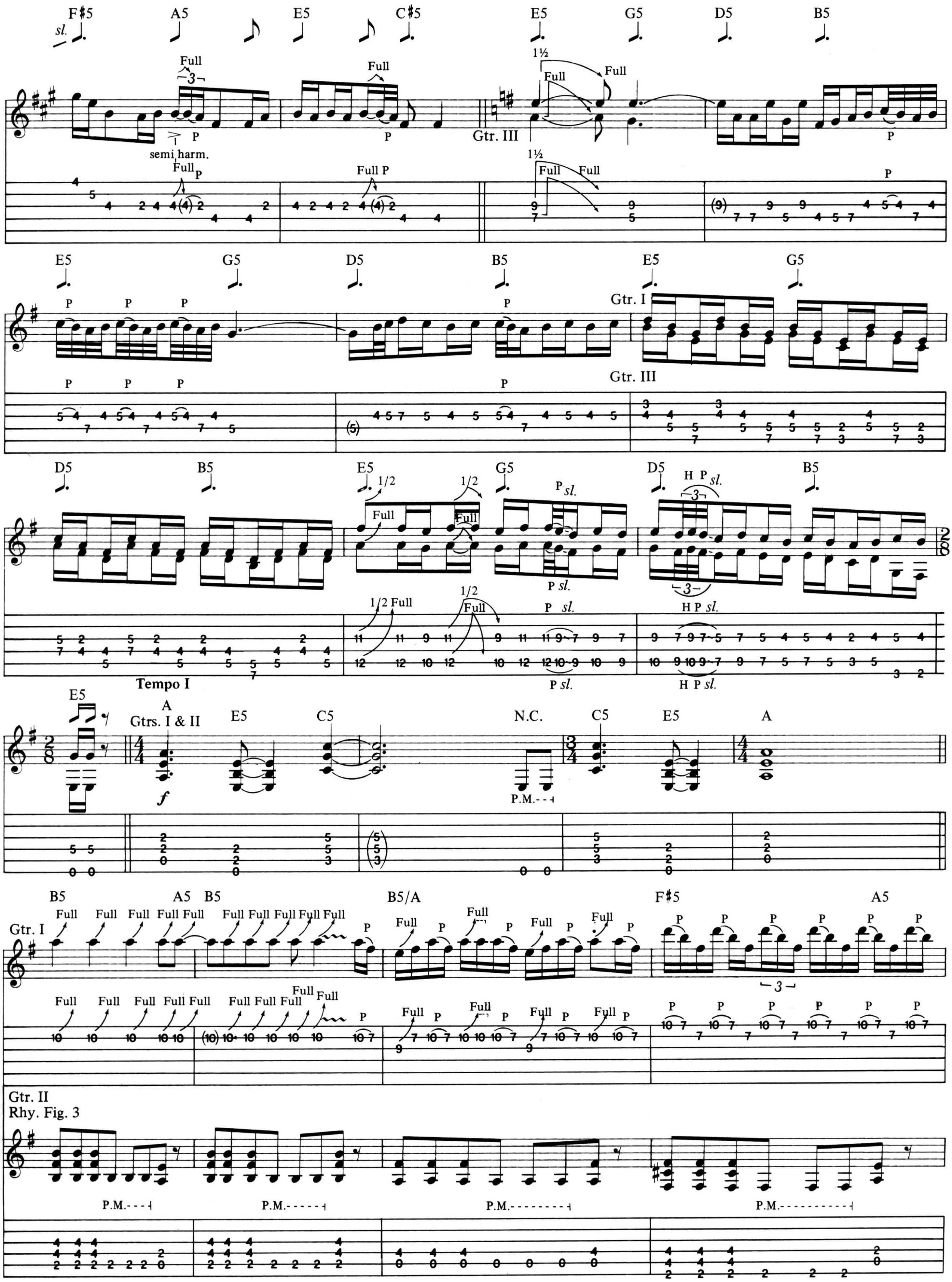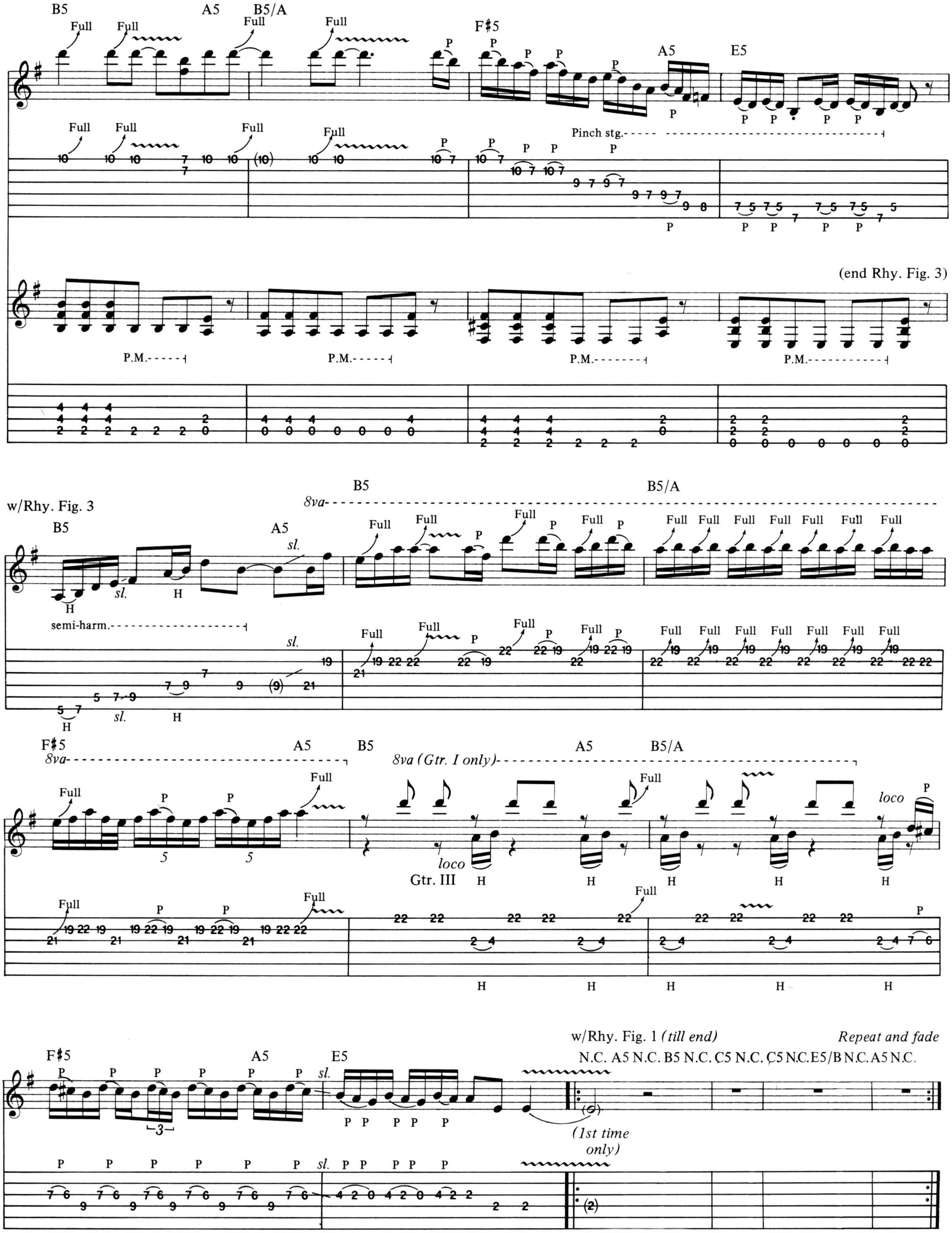


*Chords implied by bass.


F♯m A Bm E F♯m A Bm E
Full
slow bend
H
sl.
1/2
P.M.
f


F♯m
A
Bm
E
Full
H
sl.
1/2
P
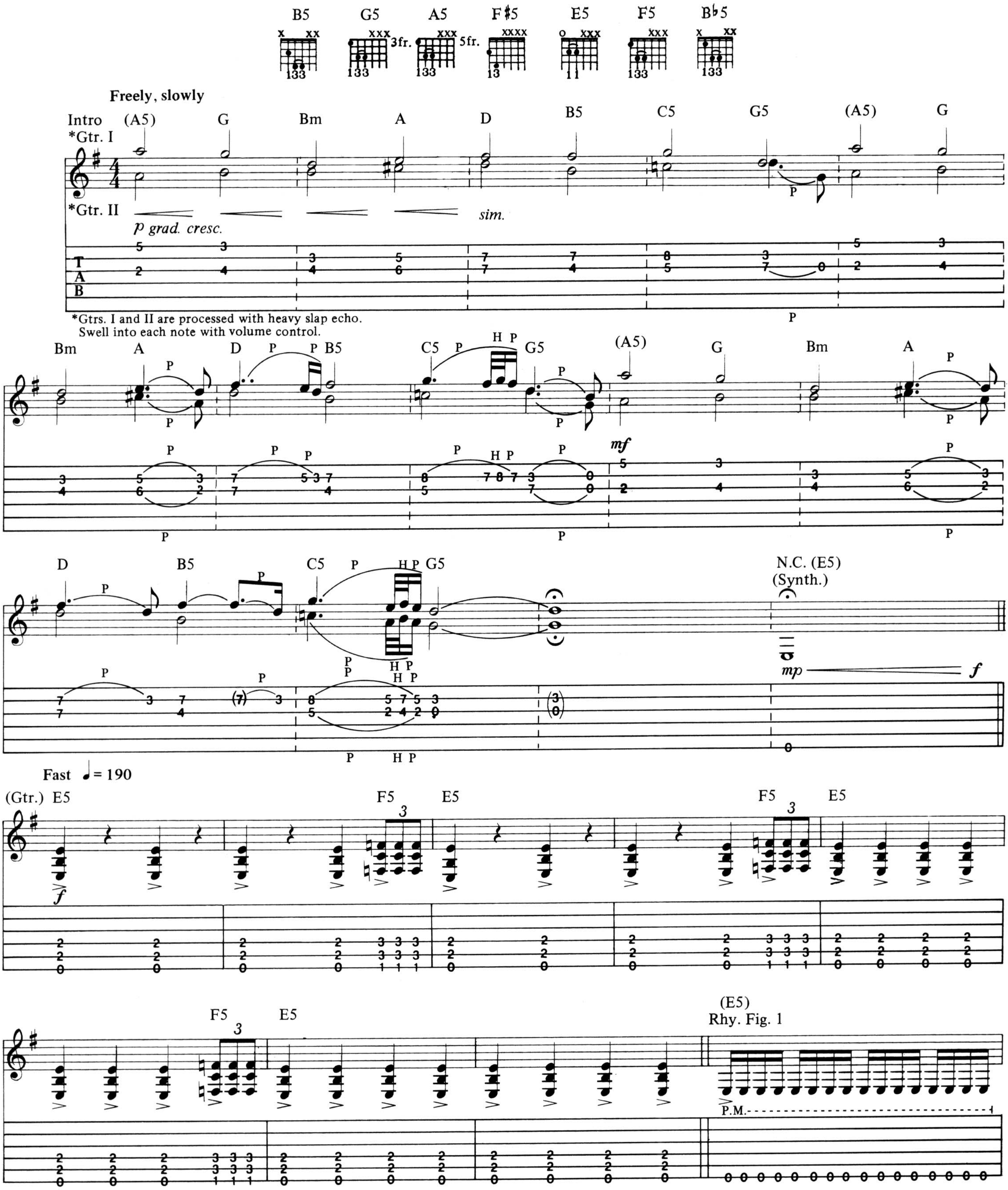

Gtr. I
F♯m
A
Bm
E
Gtr. II
sl.
*Tab no. on left is for Gtr. I.
Play 4 times
F♯5
A5
E5
C♯5
8va
loco
P
H
Full
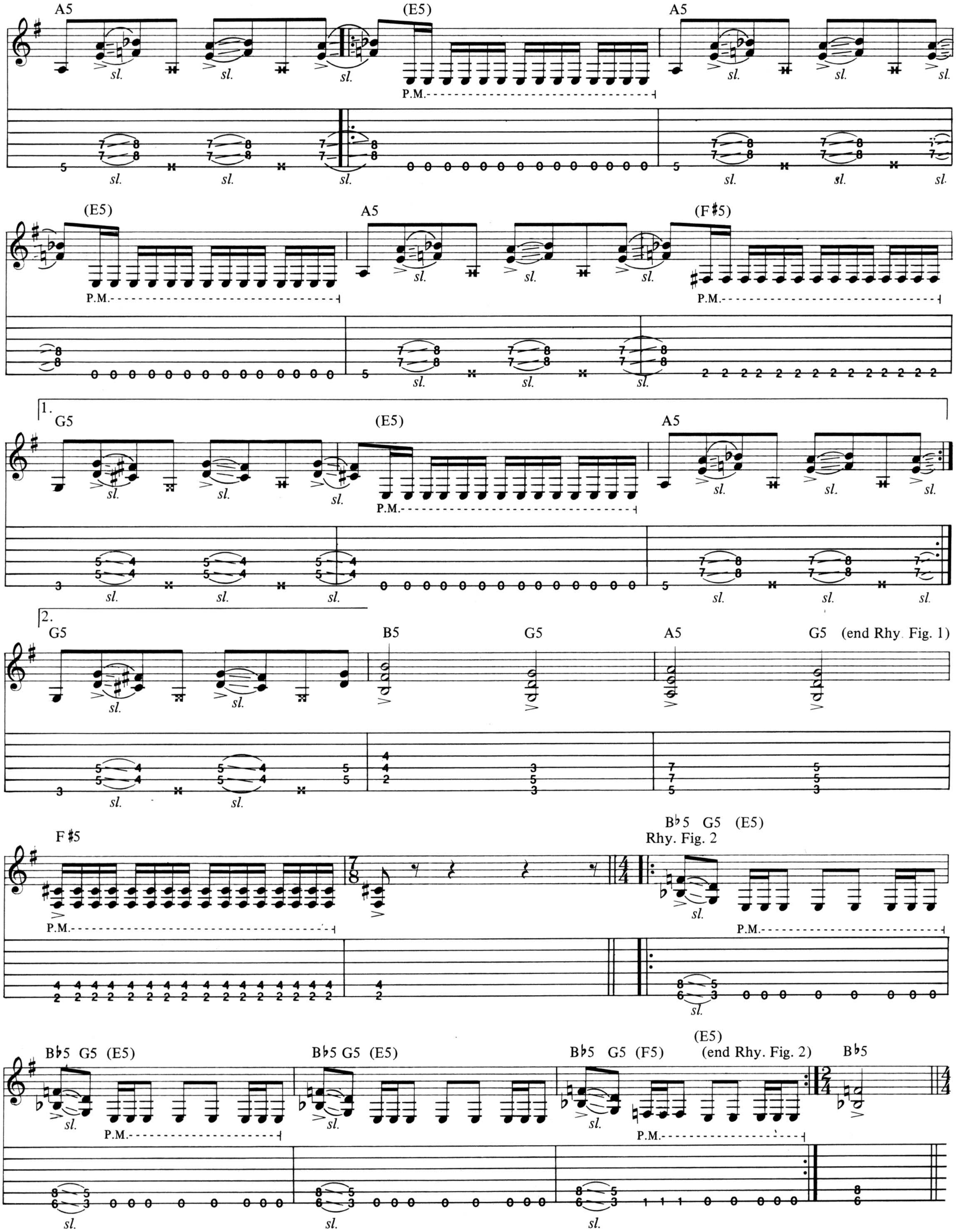

F♯5 A5 E5 C♯5 E5 G5 D5 B5
sl.
Full
semi harm.
Gtr. III
1½
Full
P
E5 G5 D5 B5 E5 G5
Gtr. I
Gtr. III
D5 B5 E5 G5 D5 B5
1/2
H P sl.
Tempo I
E5
A
Gtrs. I & II
E5 C5 N.C. C5 E5 A
P.M.
B5 A5 B5 B5/A F♯5 A5
Gtr. I
Gtr. II
Rhy. Fig. 3
P.M.

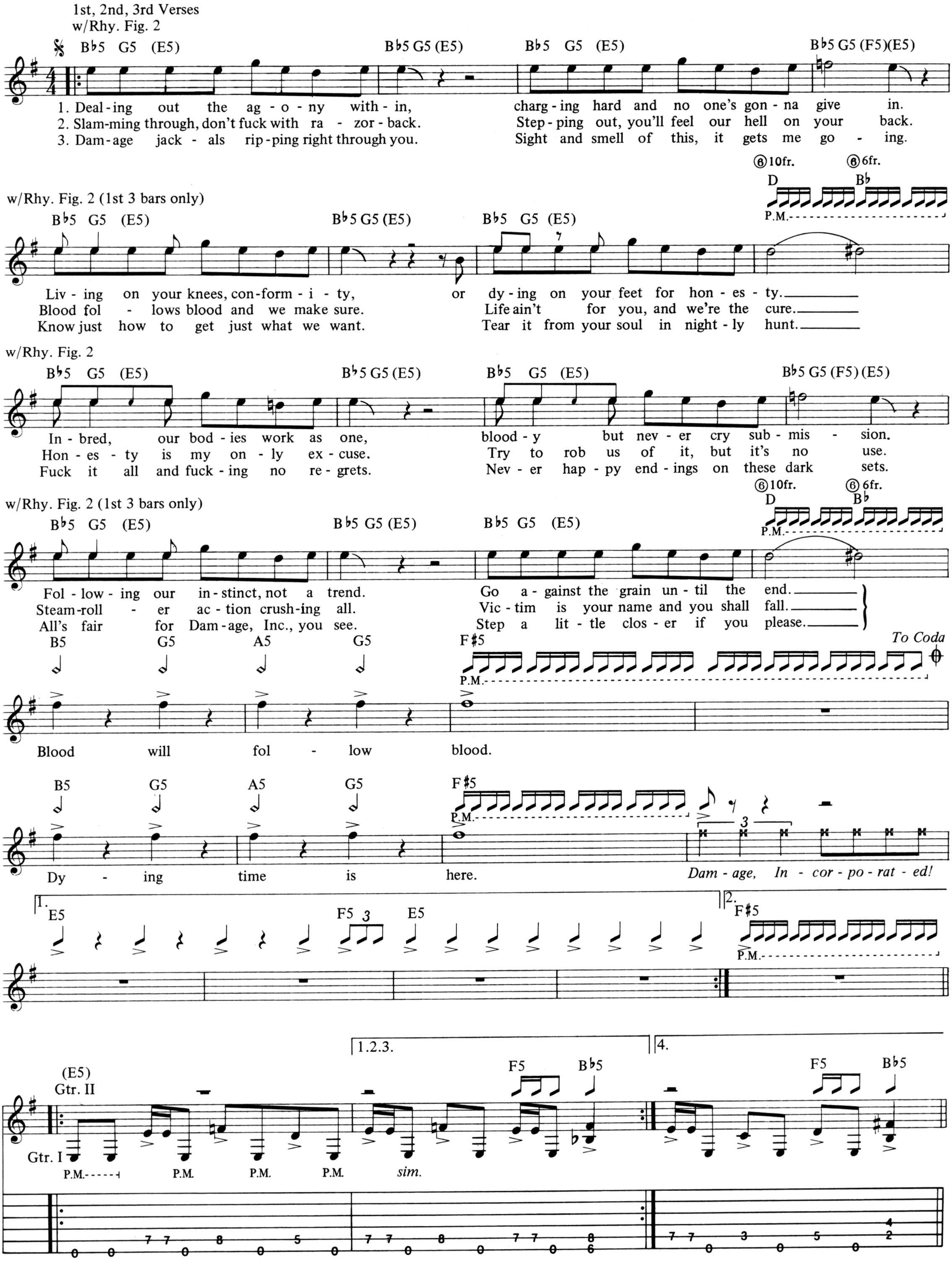

B5
A5
B5/A
F♯5
E5
Full
Pinch stg.
P.M.
(end Rhy. Fig. 3)
w/Rhy. Fig. 3
8va
semi-harm.
sl.
8va (Gtr. I only)
loco
Gtr. III
w/Rhy. Fig. 1 (till end)
Repeat and fade
N.C. A5 N.C. B5 N.C. C5 N.C. C5 N.C. E5/B N.C. A5 N.C.
(1st time only)
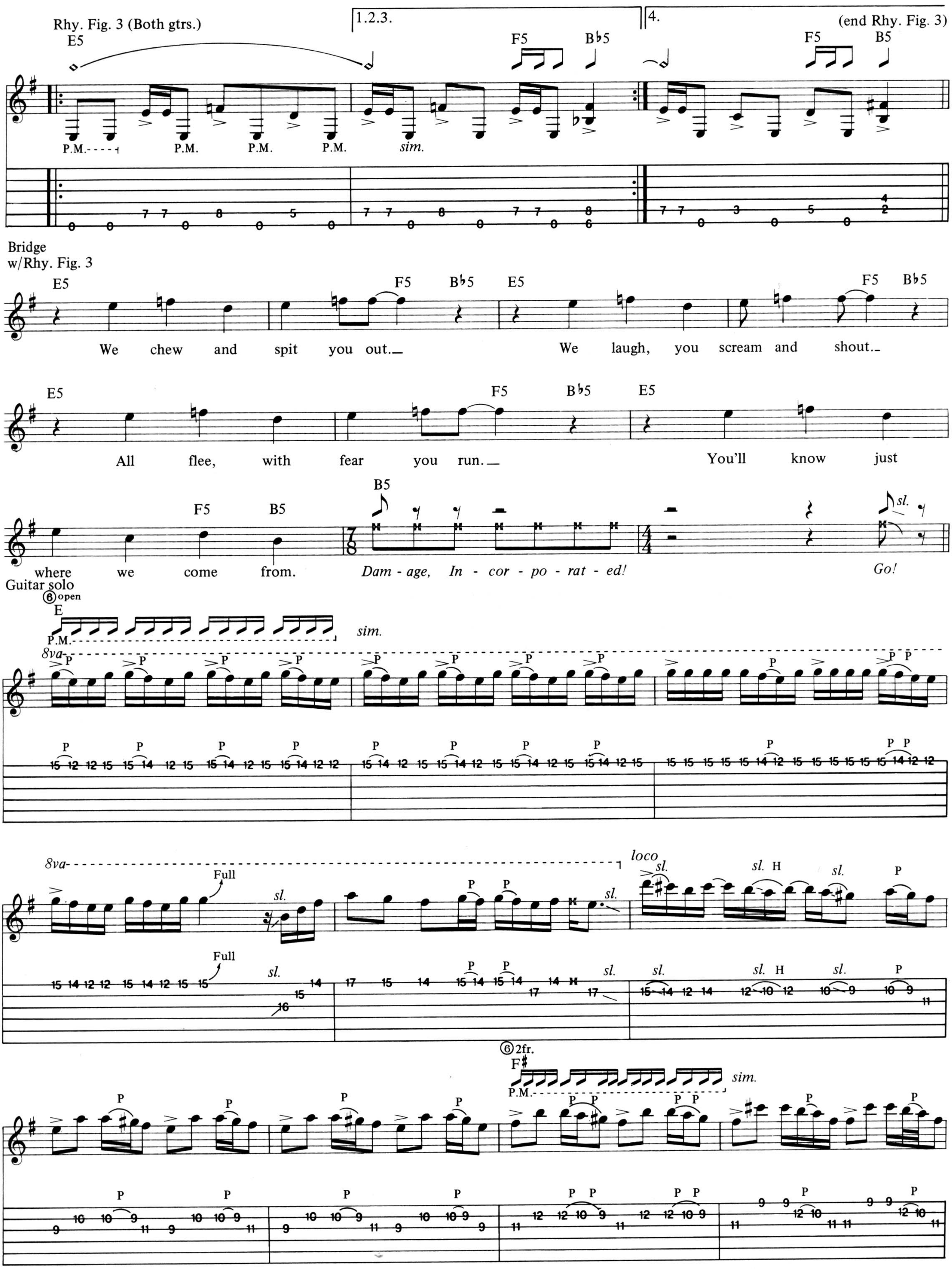
DAMAGE, INC.
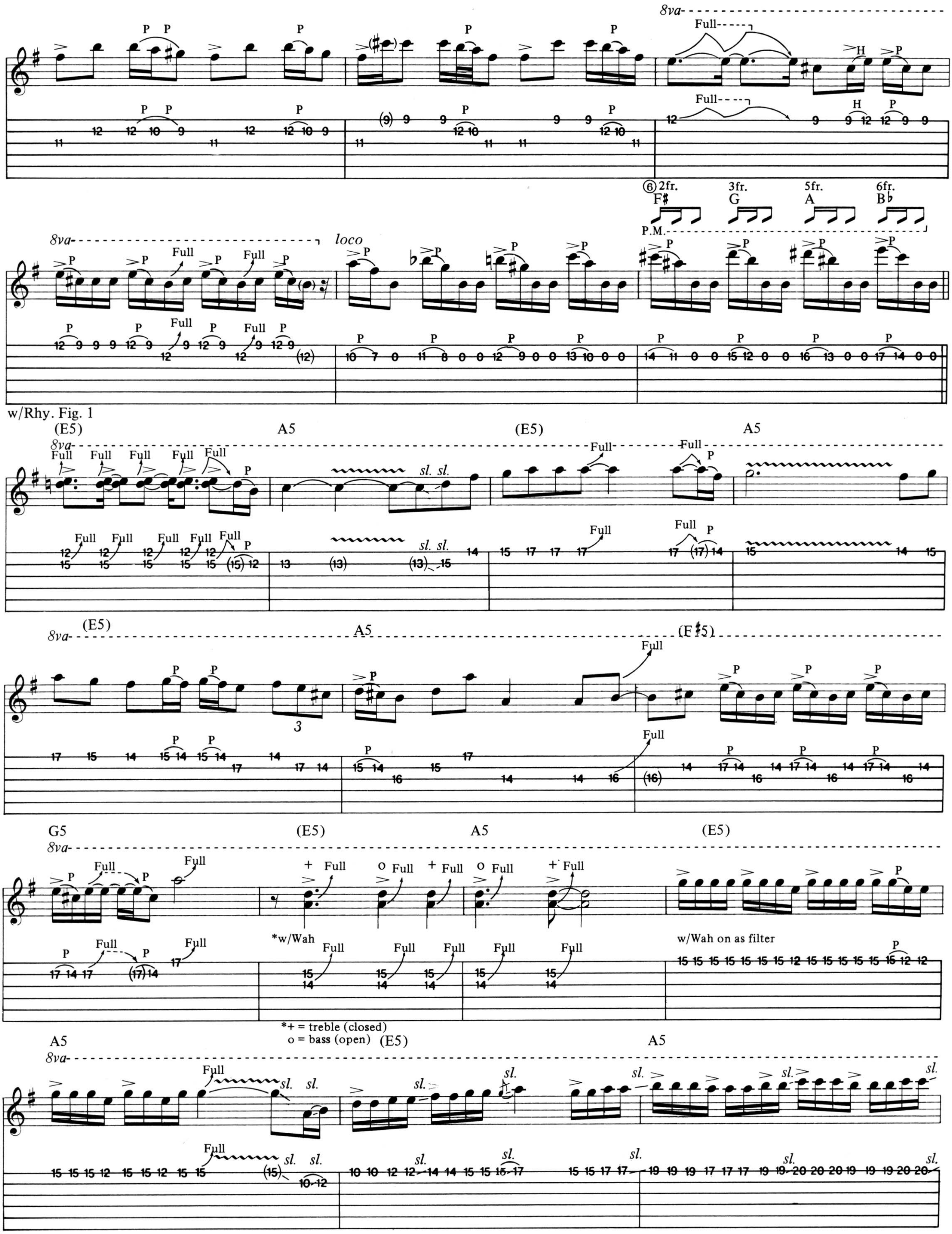
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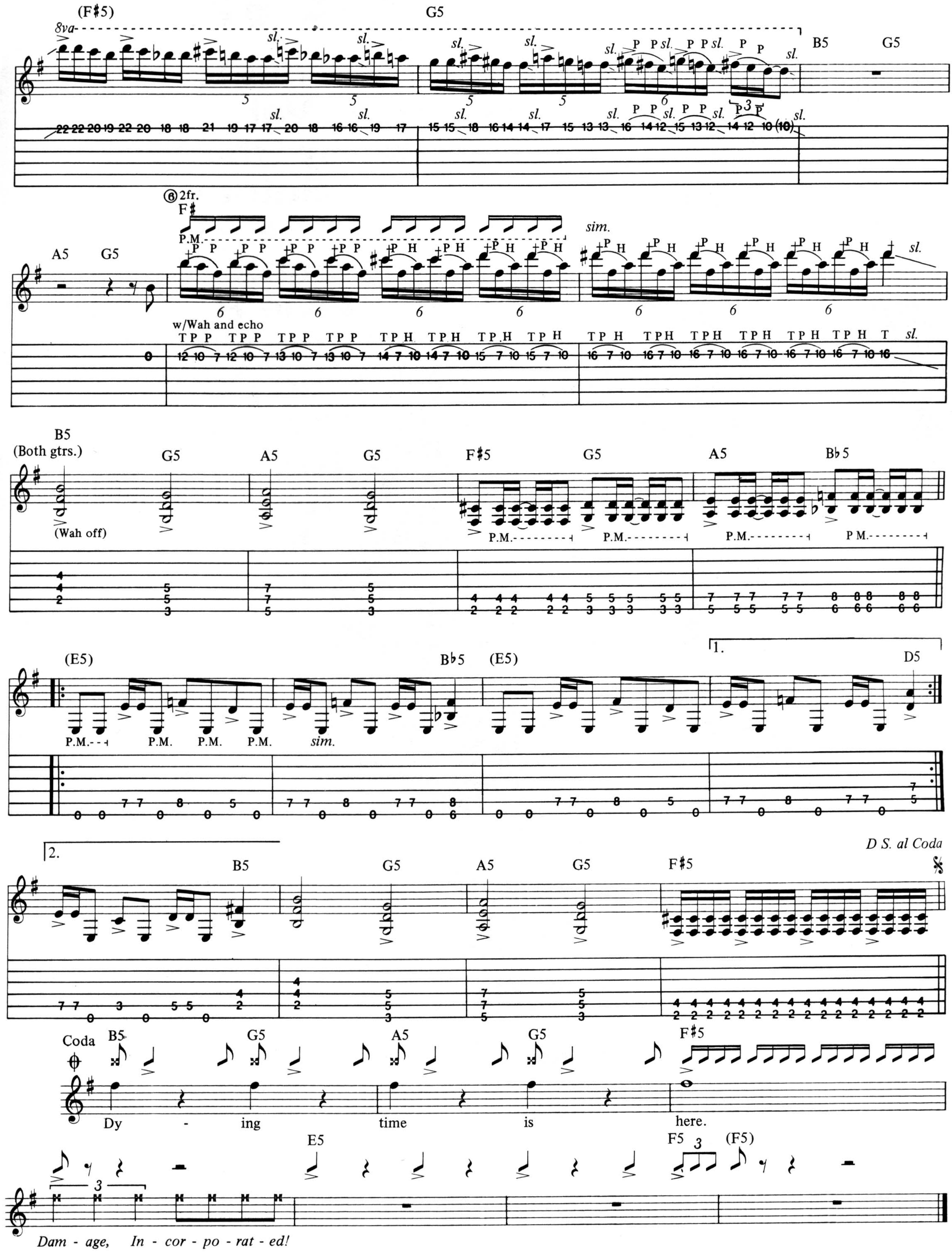



A5
(E5)
A5
sl.
P.M.
(F♯5)
1.
G5
2.
B5
(end Rhy. Fig. 1)
F♯5
B♭5
Rhy. Fig. 2
(F5)
(end Rhy. Fig. 2)


1st, 2nd, 3rd Verses
w/Rhy. Fig. 2
1. Deal-ing out the ag-o-ny with-in, charg-ing hard and no one's gon-na give in.
2. Slam-ming through, don't fuck with ra-zor-back. Step-ping out, you'll feel our hell on your back.
3. Dam-age jack-als rip-ping right through you. Sight and smell of this, it gets me go-ing.
w/Rhy. Fig. 2 (1st 3 bars only)
Liv-ing on your knees, con-form-i-ty, or dy-ing on your feet for hon-es-ty.
Blood fol-lows blood and we make sure. Life ain't for you, and we're the cure.
Know just how to get just what we want. Tear it from your soul in night-ly hunt.
w/Rhy. Fig. 2
In-bred, our bod-ies work as one, blood-y but nev-er cry sub-mis-sion.
Hon-es-ty is my on-ly ex-cuse. Try to rob us of it, but it's no use.
Fuck it all and fuck-ing no re-grets. Nev-er hap-py end-ings on these dark sets.
w/Rhy. Fig. 2 (1st 3 bars only)
Fol-low-ing our in-stinct, not a trend. Go a-gainst the grain un-til the end.
Steam-roll-er ac-tion crush-ing all. Vic-tim is your name and you shall fall.
All's fair for Dam-age, Inc., you see. Step a lit-tle clos-er if you please.
To Coda
Blood will fol-low blood.
Dy-ing time is here.
Dam-age, In-cor-po-rat-ed!
1.2.3.
4.
Gtr. II
Gtr. I
P.M.
sim.

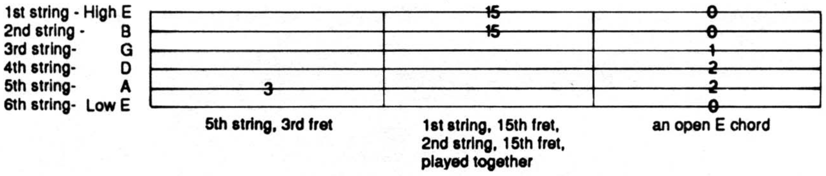

Rhy. Fig. 3 (Both gtrs.)
1.2.3.
4.
(end Rhy. Fig. 3)
E5 F5 B♭5 F5 B5
P.M. sim.
Bridge
w/Rhy. Fig. 3
We chew and spit you out.
We laugh, you scream and shout.
All flee, with fear you run.
You'll know just where we come from.
B5
Damage, Incorporated!
Go!
Guitar solo
⑥ open
E
P.M. sim.
8va
Full
sl.
loco
⑥ 2fr.
F♯
P.M. sim.


8va
loco
P.M.
w/Rhy. Fig. 1
(E5)
A5
(F♯5)
G5
*w/Wah
w/Wah on as filter
*+ = treble (closed)
o = bass (open)


(F♯5)
G5
8va
B5
G5
A5
G5
2fr.
F♯
P.M.
sim.
w/Wah and echo
B5
(Both gtrs.)
G5
A5
G5
F♯5
G5
A5
B♭5
(Wah off)
(E5)
B♭5
(E5)
1.
D5
2.
B5
G5
A5
G5
F♯5
D S. al Coda
Coda
B5
G5
A5
G5
F♯5
Dy - ing time is here.
E5
F5
(F5)
Dam - age, In - cor - po - rat - ed!

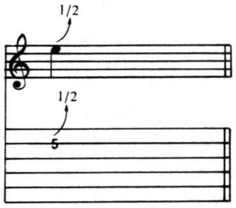
TABLATURE EXPLANATION

TABLATURE: A six-line staff that graphically represents the guitar fingerboard, with the top line indicating the highest sounding string (high E). By placing a number on the appropriate line, the string and fret of any note can be indicated. The number 0 represents an open string.

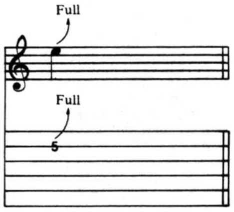


Definitions for Special Guitar Notation

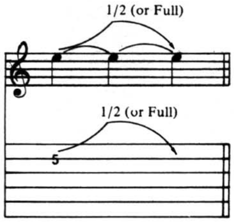
BEND: Strike the note and bend up ½ step (one fret).



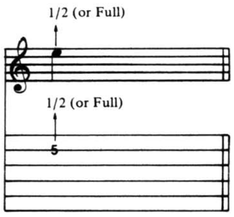
BEND: Strike the note and bend up a whole step (two frets).



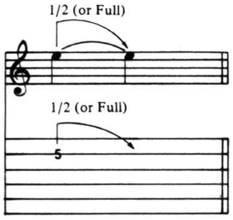
BEND AND RELEASE: Strike the note and bend up ½ (or whole) step, then release the bend back to the original note. All three notes are tied, only the first note is struck.



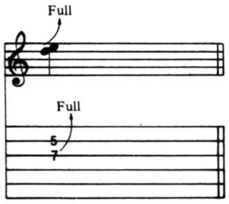
PRE-BEND: Bend the note up ½ (or whole) step, then strike it.
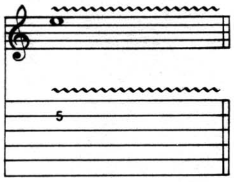


PRE-BEND AND RELEASE: Bend the note up ½ (or whole) step. Strike it and release the bend back to the original note.
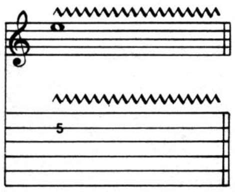


UNISON BEND: Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.



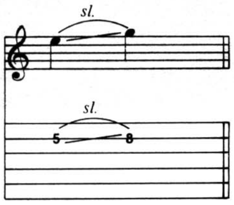
VIBRATO: The string is vibrated by rapidly bending and releasing the note with the left hand or tremolo bar.



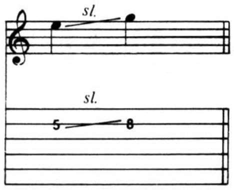
WIDE OR EXAGGERATED VIBRATO: The pitch is varied to a greater degree by vibrating with the left hand or tremolo bar.



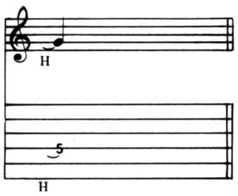
SLIDE: Strike the first note and then slide the same left-hand finger up or down to the second note. The second note is not struck.



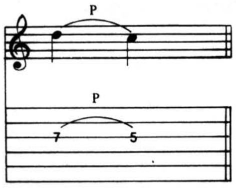
SLIDE: Same as above, except the second note is struck.



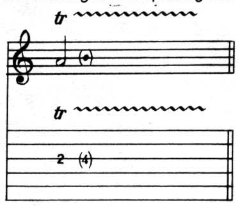
HAMMER-ON: Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.



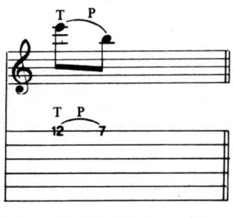
PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



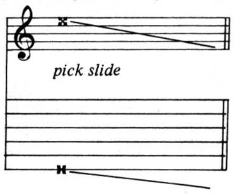
TRILL: Very rapidly alternate between the note indicated and the small note shown in parentheses by hammering on and pulling off.
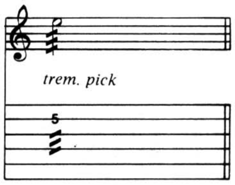


TAPPING: Hammer ("tap") the fret indicated with the right-hand index or middle finger and pull off to the note fretted by the left hand.



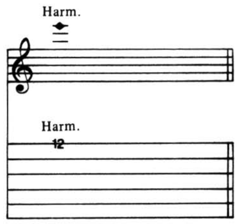
PICK SLIDE: The edge of the pick is rubbed down the length of the string producing a scratchy sound.



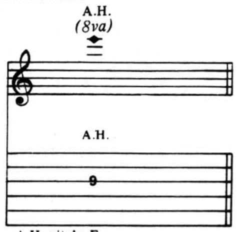
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



NATURAL HARMONIC: Strike the note while the left hand lightly touches the string over the fret indicated.

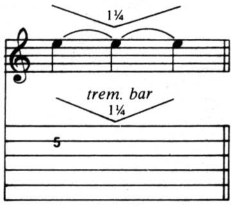


ARTIFICIAL HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the right hand to the normal pick attack. High volume or distortion will allow for a greater variety of harmonics.

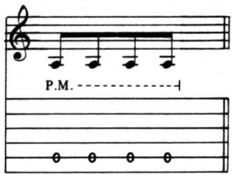


A.H. pitch: E
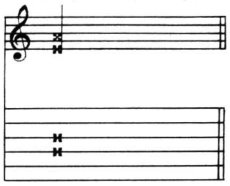
TREMOLO BAR: The pitch of the note or chord is dropped a specified number of steps then returned to the original pitch.
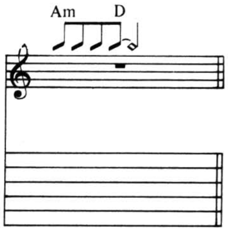


PALM MUTING: The note is partially muted by the right hand lightly touching the string(s) just before the bridge.
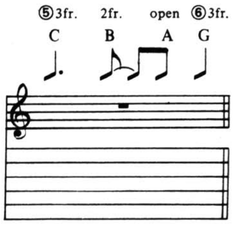


MUFFLED STRINGS: A percussive sound is produced by laying the left hand across the strings without depressing them and striking them with the right hand.



RHYTHM SLASHES: Strum chords in rhythm indicated. Use chord voicings found in the fingering diagrams at the top of the first page of the transcription.



RHYTHM SLASHES (SINGLE NOTES): Single notes can be indicated in rhythm slashes. The circled number above the note name indicates which string to play. When successive notes are played on the same string, only the fret numbers are given.



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